

RB.23

a.24240

This is a reproduction of a library book that was digitized by Google as part of an ongoing effort to preserve the information in books and make it universally accessible.

GoogleTM books

<https://books.google.com>



A CATALOGUE
OF
SEVEN HUNDRED ARTICLES,
MADE IN
Patent Terra Cotta,
AND
RED AND CANE-COLOURED POTTERY,
BY
J. M. BLASHFIELD,
STAMFORD, LINCOLNSHIRE.

LONDON DEPÔT, 16, GREAT MARLBOROUGH STREET. W.



B[Ⓢ]L



No. 232.

**BUST OF HER MAJESTY THE QUEEN, FROM A BRONZE
BY WEIGALL.**

Height, 14 inches.

**MANUFACTURED BY J. M. BLASHFIELD
STAMFORD, Lincolnshire.**



A Catalogue
OF
SEVEN HUNDRED ARTICLES,
MADE IN
Patent Terra Cotta,
AND
RED AND CANE-COLOURED POTTERY,
BY
J. M. BLASHFIELD,
STAMFORD, LINCOLNSHIRE.

London Dépôt, 16, Great Marlborough Street. W.

The entire Catalogue will comprize nearly Three Thousand examples of subjects connected with Sculpture and Architecture, and for which the Patentee has Models.

RB.23. a. 24240.



REMARKS UPON

Ancient and Modern Pottery.

BY

J. M. BLASHFIELD.

THE most ancient kind of Pottery with which we are acquainted is of common red and buff colours, and free from glaze. This is known in the history of the arts by the term *Terra Cotta*.

These words—*Terra Cotta*—have become a name for a certain class of pottery exhibiting artistic design, and are often applied in architectural description. For instance, we read of Terra-cotta bricks, tiles, brackets, mouldings, friezes, capitals, altars, finials, &c. ; but, whenever the words *Terra Cotta* are so used, it will be found that the bricks, tiles, or other details, have a certain artistic character about them, discovering a marked difference from the common examples of such things.

All statues, vases, lamps, and other useful and decorative articles made of baked clay, and found in the debris of ancient cities, or in the tombs of Athens and Magna Græcia, are called terra-cottas, whether glazed or unglazed. Those made by the Greeks are in red and buff clays, and usually painted in black, yellow, and brown

colours. The red vases painted black are the most common. The finest of these are found in southern Italy, at Nola, Cumæ and Vulci. Great numbers have reached our hands as perfect as new works from the potter's kiln. The paintings upon these fictile remains convey a more intimate knowledge of the manners and customs of their authors than the most costly monuments in marble, erected to perpetuate their prowess and grandeur. The mythological allegories on the vases give a great insight into the style of dress, furniture, and habits of daily life among the Greeks. The chairs, tables, couches, musical instruments, mirrors, parasols, embroidered garments, and other details, are drawn with scrupulous care, and serve as patterns to modern manufacturers.

For more than 2500 years, vast quantities of these beautiful pieces of pottery have lain by the side of the mouldering marble and canker-eaten bronze, without injury or stain. The worthlessness of the material of these relics has saved them from the spoiler. Had they been in brass, silver, or gold, very few would have been preserved for our instruction.

The Greeks had no monopoly in the art of pottery. It was common to all the great nations of antiquity, but there are peculiarities about the Greek workmanship in which they especially excelled. Their ware is lighter in weight, larger in size, thinner, more even and true on the surface, and more elegant in outline than that of any other nation, ancient or modern. The best ware appears to have been fabricated about 500 years before Christ; and the art, as practised at this date, seems to have died out about the time of the last Punic war. The Italian, French, and English artists have tried to make such ware, but have never succeeded: all modern copies pale by the side of the originals.

The outlines of the best Greek vases are found in the hyperbolic, parabolic, and elliptical sections of the cone.

These vases have been frequently called *Etruscan*, but the correct term is *Greek*.

The Etruscans decorated their temples with statues, antifixæ, and relievi, in baked clay, and also made vases; but none are found like the famous terra-cottas of the Greeks. There are many fine fragments of statues made by the Greeks, which appear to have been original models baked. Pliny says it was common, in the early periods of Roman history, to make the statues of the Gods in clay; some of which existed in his own time. The people of Pompeii and Herculaneum patronized pottery in the decoration of their houses; and the terminations of their roof-tiles are full of beautiful modelling. Amphoræ and vases abound in the ashes of their cities; and some of the latter are of the purest Greek form.

The conventional form of meander, or fret-work, the laurel leaf, dotted line, and honeysuckle borders, rendered so exquisitely chaste in vase decoration by the Greeks, is more or less to be traced on the monuments in marble and the fictile works of the ancient Chinese, Persians, Babylonians, and Egyptians. Other nations and savage tribes seem also always to have used the meandering fret as a form of ornament. Large quantities of pottery have been dug up in Central America of brown and red colour; and upon these curious relics of a people of whose history we know nothing, the same conventional form is seen. Some of the most beautiful borders upon Greek pottery are similar to patterns on woven fabrics entwined around Egyptian mummies.

Abundant remains of Egyptian art decorate the museums of Europe, and shew how well the Egyptians understood making pottery and glass. The most ancient pottery found in Greece is in form and colour like the Egyptian, especially the ware made of a light brown earth, and painted black and red. The progress of improvement in outline always kept pace with improvement in painting and glaze.

The potter's wheel is represented in bassi relievi at Thebes, and it is practically the same as that now used in England. It is supposed to have been invented in China, and to have passed by Bactria into Egypt, and through Scythia or Egypt to the Arabs. Some authors on the ceramic arts believe its introduction to the Greeks, and to the inhabitants of southern Italy, to have happened about the same time; and that it was at a much later date introduced into Etruria.

There are numerous specimens of very ancient terracottas met with in India, especially panelled perforated ornament of a dark brown colour. The art of making porcelain is said to have greatly flourished in China about five centuries before the Christian era, and it is very probable that India acquired a tolerably perfect knowledge of the art from the Chinese.

The Romans made a peculiar fine ware, of a bright red colour. It has a thin transparent glaze, apparently made of silicate of lime coloured with per-oxide of iron. Much of it has been examined and analyzed, with a view to discover its composition. Its chief ingredients are alumina, silica, lime, and oxide of iron.

It is supposed that this peculiar ware was not made in Britain, although great quantities of fragments have been found, but that it was imported by the Romans, and was of considerable value. Instances of broken ware of this class being found, mended with brass rivets, like the present mode of mending china, have occurred. Some of it was made at *Aretium* (the modern Arezzo) where moulds, dies, kilns, and the peculiar tools for making it have been found. The remains of the ware made by the Romans in England are of a coarse kind, and never so smooth and finely glazed as that called Samian.

The Roman pottery made in England for architectural use, in the form of tiles and bricks, is found in large quantities in the neighbourhood of Roman towns.

The domestic Anglo-Roman pottery affords valuable

evidence of the perfect knowledge they had of the art.

Their colours are red, buff, brown, and bluish black. The latter produced by a sudden smothering of the fire at a particular stage of firing. The glaze of this ware is dull and opaque.

The strongest Roman pottery is of red and buff colours. It is commonly painted with white bands and scroll borders, and the paint is generally laid on thick, and contains lead. It is not at all like what is called Samian ware.

The Anglo-Roman pottery shows a bold, free, sketchy style of drawing, and differs from most ancient pottery. The workmen must have been draughtsmen acquainted with Greek forms, and evidently expert in those operations.

We know very little of Anglo-Saxon pottery ; but there cannot be a doubt that a very large quantity of the fragments constantly turned up, and often called Roman, are Anglo-Saxon. Much of this is very coarse in grain, made evidently from unground clay, and also imperfectly burnt. Zig-zag ornament is scratched upon it, and a coarse blue black glaze is common. It is also very likely that, about the latter end of the eighth century, pottery was imported into this country from France, as the arts of Italy were at that time freely diffused on the continent of Europe ; and the Arabs, who were great potters, were then most powerful in many places bordering on France.

The secret of making good pottery, there is no doubt, remained with the Arabs during the dark ages of European civilization ; and it is generally supposed that the fabrication of enamelled tiles originated in Europe through them. It is said that Moorish tiles were introduced into Italy by the Pisans, for the decoration of churches, at the beginning of the twelfth century. About this time we may date the revival of the use of terra-cotta for architectural purposes in Italy. At the commencement of the eighth century the tomb of Mahomet, at Medina, was covered with blue, green, and black enamelled tiles.

In the thirteenth and fourteenth centuries very large buildings were erected in the north of Italy, in which moulded brickwork prevailed; and among the beautiful brick structures in Italy, having terra-cotta decorations, may be mentioned the church of Santa Maria della Grazia, Milan; the companile of San Antonia, Padua; the Ospedale Maggiore, Milan. In Verona, Bologna, Perugia, Padua, and Venice, there are terra-cotta cornices, friezes, tracery, bassi relievi, chimney shafts, and other prominent architectural details.

One of the earliest existing specimens of good modern brickwork in England is at Little Wenham, Suffolk, (*circa* 1260). Sutton Place, Guildford; Hampton Court Palace, and Eton College, are very fine specimens of brickwork, having terra-cotta chimney shafts, cornices, panels, and other marked features, very well executed in red clay.

Pasferio says that Pottery flourished at Pefaro, in Italy, long before the period fixed for its revival, viz., the fourteenth century; and that the art of colour-enamelling became common at this date. Lucca della Robbia was born in 1388, and began at the commencement of the following century to make terra-cotta bassi relievi, and statues, and also enamelled tiles. Pottery was also made at Majorca long before the time of Lucca della Robbia; and the art of enamelling was there well known before the fourteenth century, most probably from intercourse with the Moors. In the thirteenth, fourteenth, and fifteenth centuries the Moors manufactured in Spain some of the most beautiful works in pottery, having an enamelled surface, ever produced.

In the fifteenth century, enamelled ware was made at Urbino, the birthplace of Raffaele, the painter; and many of the best works of this great man were imitated on the pottery made at the place of his nativity. Some say that the painter himself worked upon this ware, and from that circumstance it has been called *Raffaele ware*.

About the end of the fifteenth and beginning of the sixteenth centuries, Pefaro, Urbino, Gubbio, Faenza, Castel Durante, and other places, became famous for the enamelled lustrous ware called *Majolica*.

About the middle of the sixteenth century, Bernard Palissy, who had been bred to glass painting, and was born in the diocese of Agen, began to make experiments upon enamelled pottery; and after great trouble, labour, and affliction, he discovered the mode of making a thick lustrous enamel, altogether different from the ware made by the Italians. His ware was remarkable for imitations in relief and colour of natural objects. He painted flat dishes and beautiful tiles for walls and floors.

Contemporaneous with Palissy there were many potters of note in Germany, and some very excellent stoneware was made at Nuremburg during this century. Holland, also was now famous for its Delft-ware; and the beautiful strong glaze made by the Dutch at this period showed that they had become, through their connection with Spain, acquainted with the arts of the Moors.

Coarse ware was made in Staffordshire in the sixteenth century, and a flourishing trade carried on at Burslem, and elsewhere, in the making of butter pots. Dr. Shaw, in his history of Staffordshire, says that in 1670 the trade in butter pots was so large that an Act of Parliament was passed to regulate their size.

A new fashion now commenced, in many places, and about the same period, of making hard pottery, of a vitreous character; and porcelain from China began to find its way into all the mansions of the rich. The old soft enamelled wares had—with all their beauty of form and colour—to give way to a new substance, akin to porcelain.

The seventeenth century is the great one for marking a difference in the manufacture, and for the complete establishment of Pottery in England.

About this time Stone-ware—as it is termed—became

much sought after in England, and works for making it were established at Stratford-le-Bow.

A family of the name of Elers, from Nuremburg, settled in England about the latter part of the seventeenth century, and commenced making stone-ware at Bradwell, near Burslem. A person of the name of Aftbury discovered their secret by feigning idiotcy, and getting employment at their works. It is said that the Elers removed from Bradwell to Lambeth, and established the first pottery in that quarter of London. It is possible that they may have been concerned in the Chelsea works. About the same time porcelain was made at Chelsea under the especial patronage of George II. Works also for making stone-ware began at Fulham, and a manufactory for porcelain at Bow. About the latter end of this century there were twenty kilns at work in Burslem. The clays first used in Staffordshire were from Burslem, and the sand from a place called Baddeley Hedge. The glaze first used was a silicate of lead.

About 1750, earthenware works were opened at Swansea, Nottingham, and Liverpool; and about this time the use of plaster moulds was introduced into Staffordshire by Mr. Ralph Daniel.

In 1751 Porcelain works were established at Derby; and the models and moulds and workmen from Chelsea were transferred to Derby, and *Chelsea-Derby* became the name of the ware. The models and moulds of the Bow works were also transferred to Derby. The same year the Worcester porcelain works began, and the Devon and Poole clays were chiefly used at these works; and it was at this place the printing on biscuit-ware was first introduced into England.

In 1755, the value of the kaolin and porcelain granite of Cornwall became known.

In 1760, cream-coloured earthenware was made at Leeds, and about the same time a pottery was established by the Marquis of Rockingham, at Swinton; in 1768,

Lord Camelford carried on porcelain works at Plymouth, and in 1772, porcelain and earthenware works were established at Bristol, and the moulds transferred from the Plymouth potters to that place.

In 1780, the Coalport works were established for the manufacture of porcelain.

About 1760, Josiah Wedgwood commenced making pottery at Burslem. His first efforts were cream-coloured terra-cotta vases. About 1770, at Etruria, in Staffordshire, he began to form his magnificent collection of models for vases and other articles. He greatly advanced the arts, and he lived to see England become an exporter of pottery for foreign markets.

In 1800, Mr. Joseph Spode introduced the use of bone, or phosphate of lime, into porcelain.

From the commencement of the present century, the trade in china and earthenware has so largely increased that, probably, the amount now manufactured exceeds three millions sterling per annum, and that at least one-third of this quantity is exported.

One of the greatest revivals in pottery, connected with architecture, took place about 1833. Mr. Wright, of Shelton, obtained a patent for making inlaid tiles. This patent was bought by the late Mr. Herbert Minton, who improved upon it, and produced the tiles now so commonly used in churches.

In 1840, Richard Prosser, of Birmingham, took a patent for making buttons in china. In 1841, buttons made from the body of which porcelain is constituted, were very largely manufactured by the late Mr. Herbert Minton. J. M. Blashfield suggested to Minton and Prosser the application of this invention in the manufacture of Tessellæ and Tiles, and published books of designs of pavements in 1842 and 1843.

The first great advance made in Terra-cotta was by Coade and Sealey, of Lambeth, who began, about the end of the last century, to make statues, bassi relievi, capitals,

coats of arms, and a great variety of architectural work, for large houses in London and elsewhere.

About 1825, Mr. Rossi made of terra-cotta the statues, capitals, antifixæ, and other ornaments of St. Pancras Church, London. Also, about this date, Mr. Bubb executed in terra-cotta the frieze of the Opera House, in the Haymarket.

The terra-cotta made by Coade and Sealey, by Rossi, and by Bubb, was chiefly from the Poole clay, combined with flint and sand. It has withstood heat and frost; and wherever it has been used it is now found more perfect than stonework adjoining, of the same date. The Portland stone pedestals and columns supporting many of these works are in a complete state of decay, while the terra-cotta is as sharp as when fresh fixed.

In the year 1836, Sir Frederick Fowke made at Lowesby some very fine terra-cotta vases; and in 1849, the Earl of Leicester made at Holkham some good Tudor chimneys and moulded bricks in red terra-cotta.

At the Great Exhibition of 1851 there were many specimens of terra-cotta work, from manufacturers in England, France, Switzerland, and Germany, but none equal to the works formerly produced by Coade and Sealey.

Clays suited for terra-cotta are found in the tertiary beds, or those occurring above the chalk, and corresponding with the lower Bagshot sands of the London district; also those in the Oolite and lias formations.

There is no country in the world in which there are finer materials for pottery than exist in England, and it is well-known that good pottery is more durable than stone or marble. At present, the noxious gases in large towns destroy much new stonework a few years after it has been finished. The sulphureous and alkaline bodies given off in the combustion of coal gas are alone sufficient to destroy lime-stone; and the more highly and delicately the stone is wrought, the quicker the work of

destruction goes on. For commercial buildings and street architecture, brick and Terra-cotta are cheaper, more durable, and keep longer clean than stone or stucco. Mr. Scott, in his work on *Gothic Architecture, Secular and Domestic*, especially recommends brick and terra-cotta for street architecture. He says, "Terra-cotta seems the natural accompaniment of brick, but it should not be used as an artificial stone. It is the highest development of brick and should be used as such." He also says that "by a judicious use of brick, moulded as well as plain, encaustic tiles, and terra-cotta, we might develop a variety of constructive decoration peculiarly our own."

The cost of the raw material of Terra-cotta is only half the cost of Portland cement, and not one-fourth the cost of good stone. Mouldings having a girth of two feet can be wrought at two shillings and sixpence per lineal foot. Tracery for parapets can be made, four inches thick, for three shillings per foot superficial. Small capitals for columns, friezes, coats of arms, bassi relievi, and a very large number of articles, can be modelled and burnt, as original works, for less than the same work would cost after modelling, moulding, and casting, in compo.

The best Terra-cotta is a species of stoneware, similar to that used for making chemical vessels for holding acids and alkalies; and it will not, after years of use, show signs of decay from contact with these substances. This cannot be said of any building-stone now in use. By a little additional cost, and the operation of a second firing, a soft dull glaze could be put on all Terra-cotta bricks, mouldings and ornaments; so that facades executed in this way could be washed clean by water from a fire engine.

The poverty of design and bad workmanship shown in most of the Terra-cottas exhibited in 1851, induced J. M. Blashfield to enlarge his operations in modelling works for Architectural and Sylvan decoration in Terra-cotta, and to erect at Mill Wall a manufactory for the

purpose of producing large and grand pieces of this class of pottery. Having been engaged since 1832 in the production of works of art in marble and plastic materials, J. M. Blashfield has formed a vast collection of models and designs readily applicable to Terra-cotta, and he has now many thousands of models and moulds of statues, vases, tazzae, fountain basins, amphoræ, pedestals, busts, candelabrae, capitals of columns, consoles, trusses, brackets, and examples of every style of architectural ornament. Also a numerous collection of patterns of articles of domestic use; such as candlesticks, butter and cheese dishes and covers, water jugs and bottles, hyacinth, and other flower pots.

Some years since, J. M. Blashfield took a patent for use of coprolites or fossil bone in the manufacture of Terra-cotta, whereby the ware is rendered lighter and tougher, and recently he has patented a new mode of burning pottery so as to obtain uniformity of colour and equality of hardness. By this new process, all streaks of red from the sulphur and flame of the coal coming in contact with the ware in the operation of firing are avoided.

J. M. Blashfield burns statues of heroic size, weighing several tons in one piece, and basins 20 feet in circumference, without discolouration, flaw, or twist.

Among the more recent works and those executed by J. M. Blashfield by his improved process, are the Frieze and Capitals at the Duchy of Cornwall Office; Coping at the Royal Dairy Farm, Windsor; Vases at H.R.H. the Duchess of Cambridge's; Vases and Tazze at the Royal Gardens, Kew; the Roof of the Sheepshanks Gallery at the Kensington Museum; Ornaments for the New Barracks, Woolwich; Colossal Statues in the Gardens, and the Fountains in the Renaissance Court of the Crystal Palace, Sydenham; the Roofs of the Pompeian House and the Alhambra Court, Sydenham; Colossal Fountain Statue at the Radcliffe Infirmary, Oxford; Terminal

Ornaments at the New Royal Italian Opera House; the details of the Lodges of the New Chelsea Bridge; also Vases, Statues, Tazzæ, Balustrades and other works in the Houses and Grounds of H.R.H. the Duc d'Aumale, the Dukes of Bedford, Devonshire, Hamilton, and Sutherland; the Marquises of Exeter and Lansdowne; the Earls Brownlow, Craven, Lindsey, Spencer, and Westmoreland; Viscount Campden; the Lords Dunraven, Harris, Overstone, Rivers, Ravensworth, and Wharnccliffe; Sirs E. Armitage, J. W. Copley, E. B. Lytton, T. Sebright, J. Trollope, and G. Walker; Chris. Turnor, Esq., Higford Burr, Esq., Hy. Neville, Esq., H. Packe, Esq., and many other Noblemen and Gentlemen.

The fact that Terra-cotta, when properly made and thoroughly burnt, will stand the most severe frosts better than any marble or stone used for building purposes, renders it by far the best material for garden bordering, coping, balustrades for terraces, parapets, and all terminal ornaments. For example, crosses for the gables of churches are expensive to carve in stone, and very soon decay: in Terra-cotta they are cheaper, lighter, and far more durable. Balusters, which in hard stone would cost from four shillings to ten shillings each, may be rendered in the best Terra-cotta, properly made and turned in a lathe on a new principle, from two shillings to five shillings each; the average price being at the rate of twopence per inch in height.

It is also the cleanest looking material, as well as the hardest, for washing sinks, troughs, garden sinks, meal pans, &c.

A very large quantity of articles are offered to the public under the name of Terra-cotta, which, from inferior burning, will never stand the frost—such goods are frequently very captivating, and to the ordinary observer, look as well as the best and most perfectly burnt pieces of pottery—but after one or two severe winters

the frost will cause a crumbling, and flaking off of the surface, and the whole will in a few years perish. Much Terra-cotta is made of clay of too poor a character properly to vitrify and form good pottery. Some again is so extremely porous that water will as readily pass through it as it will through a porous water bottle, especially made for the latter purpose. Such Terra-cotta readily turns green, and is sure to give way in severe frost. Porous ware, especially made for cooling water, may be made frost proof, but very little of that offered to the public is so.

An opinion has prevailed that clay alone is the material of which articles are made called Terra-cotta. This is a mistake as regards the large and best ancient works, and is so in reference to the durable modern works. Clay does not form more than sixty per cent. of the body of which J. M. Blashfield's Terra-cotta is made. From clay alone it would not be possible to obtain perfect forms of the same hard character to stand heat and frost.

J. M. Blashfield is now glazing Hyacinth Pots, Jugs, Bottles, and other articles of the inside only, leaving the outside in the unglazed state, thereby preserving the delicacy of graceful forms, like the outlines of Greek and Etruscan vases.

J. M. Blashfield would especially recommend the use of molten lead to affix vases to their stands, and generally for the fixing together of Terra-cotta work in preference to cements. When cement is used, care should be taken to use such as is not likely to expand and crack, as is the case with much of the Portland cement. If Portland cement is used, it should be slow setting, and have at least three parts of its own bulk of sand mixed with it. The best cements for such work are Atkinson's, Medina, or Roman.



CATALOGUE.

NEARLY the whole of the following Articles are engraved, and Sheets of Printed Designs and Books of Patterns may be obtained of the Manufacturer, J. M. BLASHFIELD, Stamford, Lincolnshire.



	No. of Pattern.	DESCRIPTION.	PRICE.		
			£.	s.	d.
CHIMNEY POTS.	1	CHIMNEY POT for Lodges ...	0	6	6
	2	Do. with Vandyke points ...	0	5	6
	3	Do. hexagonal ...	0	3	0
	4	Do. for small square Cottages	0	2	0
	5	Do. large, for Mansions, with points ...	0	12	6
	6	Do. for small Houses	0	2	6
	7	Do. do.	0	2	6
	8	Do. octangular...	0	5	0
	9	Do. for preventing down- draught	0	10	0
	10	Do. Venetian ...	0	18	0
	11	Do. ornamental circular, large bore ...	0	15	0
	12	Do. square, with pateræ	0	4	6
	13	Do. for common flues	0	2	6
	14	Do. Greek fluted	0	10	6
	15	Do. plain octagon	0	4	6
	16	Do. old English	1	5	0

	No. of Pattern.	DESCRIPTION.	PRICE.		
			£.	s.	d.
CHIMNEY POTS.	17	Chimney Pot, Byzantine	...	0	8 6
	18	Do. with hood...	...	0	7 6
	19	Do. Gothic ...	...	1	5 0
	20	Do. circular, pointed	...	0	6 0
	21	Do. Gothic ...	...	1	5 0
	22	Do. for preventing down- draught	...	1	10 0
	23	Do. Grecian ...	...	1	10 0
	24	Do. large round, pointed	...	1	5 0
	25	Do. old English, 6-ft. 6-in. high	1	15	0
	26	Do. plain round	...	0	2 6
	27	Do. square Grecian	...	0	8 6
	28	Do. large plain round	...	0	4 6
	29	Do. small round	...	0	3 6
	30	Do. round Gothic	...	0	7 6
	31	Do. square, with pateræ	...	0	3 0
	32	Do. round, pointed	...	0	5 6
	33	Do. octagon ...	...	0	8 6
	34	Do. do. ...	...	0	8 6
	35	Do. old English, 6-ft. 6-in. high	1	15	0
	36	Do. do. do.	...	1	15 0
	37	Do. do. do.	...	1	15 0
	38	Do. do. do.	...	1	15 0
	39	Do. do. do.	...	1	15 0
	40	Do. do. do.	...	1	15 0
	41	Do. square, with panel	...	0	8 6
	42	Do. octagon ...	...	0	12 0
	43	Do. old English, 6-ft. 6-in. high	1	15	0
	44	Do. Gothic ...	...	0	18 0
	45	Do. old English, 6-ft. 6-in. high	1	15	0
	46	Do. octagon, with panels	...	1	0 0
	47	Do. Gothic, 7-ft. high	...	2	5 0
	48	Do. do. do.	...	2	5 0

	No. of Pattern.	DESCRIPTION.	PRICE.		
			£.	s.	d.
CHIMNEY POTS.	49	Chimney Pot, Gothic, 5-ft. 6-in. high	1	10	0
	50	Do. do. 5-ft. high	1	5	0
	51	Do. Greek circular	1	5	0
	52	Do. circular	0	3	0
	53	Do. large plain square	0	6	6
	54	Do. Venetian, 5-ft. 6-in. high	1	10	0
	55	Do. with cones for smoky flues	0	7	0
	56	Do. old English, 6-ft. 6-in. high	1	15	0
	57	Do. with cones for smoky flues	0	7	0
	58	Do. old English, 6-ft. 6-in. high	1	15	0
	59	Do. do. do.	1	15	0
	60	Do. do. do.	1	15	0
	61	Do. do. do.	1	15	0
	62	Do. do. do.	1	15	0
	63	Do. with domed hood	0	7	6
	64	Do. old English, 6-ft. 6-in. high	1	15	0
	65	Do. with cones for smoky flues	0	12	0
	66	Do. large square	0	6	6
	67	Do. round	0	2	0
	68	Do. square, for smoky flues	0	6	6
	69	do. octagon	0	7	6
	70	Do. round	0	2	0
	71	Do. square, 4-ft. 6-in. high	0	12	0
	72	Do. do. wreathed	1	5	0
	73	Do. tops	0	1	9
	74 to 91	Various small pots from	0	2	0
TRACERY.	92	TRACERY for parapets ... at per foot run	0	8	6
	93	Hexagonal Italian Tiles for do. do.	0	4	0
	94	Vermiculated rustic work do.	0	3	6
	95	Tracery for parapet from Crewe Hall, do.	0	10	0
	96	do. do. Elizabethan ...do.	0	5	6

	No. of Pattern.	DESCRIPTION.		PRICE.		
				£.	s.	d.
TRACERY.	97	Tracery for parapets, Old English, at per foot run		0	4	6
	98	do.	do. Italian ...do.	0	5	6
	99	do.	do. do. ...do.	0	5	6
	100	do.	do. do. ...do.	0	5	6
	101	do.	do. by OWEN JONES, do.	0	6	6
	102	do.	do. do. do.	0	10	0
	103	do.	do. do. do.	0	12	0
	104	do.	do. do. do.	0	8	6
	105	do.	do. do. do.	0	8	6
	106	do.	do. Italian ...do.	0	5	6
	107	do.	do. do. ...do.	0	5	0
	108	do.	do. Elizabethan ...do.	0	6	0
	109	do.	do. Grecian ...do.	0	4	6
	110	do.	do. Italian ...do.	0	7	6
	111	do.	do. Elizabethan ...do.	0	12	6
	112	do.	do. do. ...do.	0	12	6
	113	do.	do. do. ...do.	0	12	6
	114	do.	do. do. ...do.	0	12	6
	115	do.	do. do. ...do.	0	5	0
CONSOLES OR TRUSSES.	116	CONSOLE or TRUSS, Grecian per pair		0	7	0
	117	do.	Roman do.	4	0	0
	118	do.	Italian ...do.	1	10	0
	119	do.	do. ...do.	0	7	0
	120	Bracket, French		1	0	0
	121	Confole or Trufs, Italian		0	5	0
	122	do.	Roman ...do.	1	0	0
	123	do.	do. ...do.	0	10	0
	124	do.	do. ...do.	1	15	0
	125	do.	Italian ...do.	0	14	0
	126	do.	Grecian ...do.	1	0	0
	127	do.	do. ...do.	0	10	0
	128	do.	Roman ...do.	0	8	0

	No. of Pattern.	DESCRIPTION.	PRICE.		
			£.	s.	d.
CONSOLES OR TRUSSES.	129	Console or Trufs, Italian, per pair	0	18	0
	130	Do. do. ...do.	0	14	0
	131	Do. do. ...do.	1	0	0
	132	Do. do. ...do.	2	0	0
	133	Do. Grecian ...do.	0	8	0
	134	Do. Italian ...do.	0	6	0
	135	Do. do. ...do.	0	6	6
	136	Do. Roman ...do.	0	14	0
	137	Do. do. ...do.	0	6	0
	138	Do. Grecian ...do.	0	7	0
	139	Do. Roman ...do.	0	10	0
	140	Do. Grecian ...do.	0	16	0
	141	Do. do. ...do.	0	10	0
	142	Do. Roman .. do.	1	4	0
	143	Do. do. ...do.	1	15	0
	144	Do. Grecian ...do.	0	12	0
	145	Do. French ...do.	0	7	6
	146	Do. Grecian ...do.	0	10	6
	147	Do. French ...do.	1	10	0
	148	Do. Grecian ...do.	0	8	0
	149	Do. Italian ...do.	0	14	0
VASES, &c.	150	Do. for a key-stone each	0	17	6
	151	VASE, from the Townley Collection in the British Museum, represent- ing a Bacchanalian Festival. The figures which form the bassi relievi around the Vase consist of a Faun clothed in a panther's skin, holding a thyrsus; a Satyr bearing an amphora, and four male and four female Bacchantes. The original was found at Monte Cagnuolo,			

VASES, &c.	No. of Pattern.	DESCRIPTION.	PRICE.		
			£.	s.	d.
		the site of the villa of Antoninus Pius, at the ancient Lanuvium	15	15	0
	152	Vase from an antique formerly in the possession of the Duke of Buckingham, and regarded by Piranesi as one of the finest Greek works. [The ornament upon part of the <i>body</i> of the vase is modern]	4	4	0
	153	Vase from an antique outline in Roccheggiani's Monumenta Antichi	3	13	6
	154	Flower Tray, designed by J. M. B.	1	5	0
	155	Flower Pot, 7½-inches high	0	2	6
	156	Square Pedestal with wreath, suited for vases or tazzae, 17-inches high, 12-inches square	0	12	0
	157	Do. do. with lions' heads...	0	12	0
	158	Flower Tray, designed by J. M. B.	2	10	0
	159	Sun-dial Pillar, do.	6	0	0
	160	Vase modelled from a cast taken from an ancient marble brought by the late Dowager Countess of Pembroke from Rome	3	3	0
	161	Flower Pot, designed by J. M. B.	0	8	6
	162	Vase, designed by OWEN JONES, 14-inches by 14-inches	1	10	0
	163	Crocus Bowl, designed by J. M. B.	0	10	6
	164	Do., with handles and pedestal	0	15	0
	165	Terminal Ball for Gate Pier	0	10	6
	166	Bust of Locke (small)	0	15	0
	167	Bust of Newton (small)	0	15	0
	168	Pedestal for Busts	0	2	6

VASES, &c.	No. of Pattern.	DESCRIPTION.	PRICE.		
			£.	s.	d.
	169	Statuette of the Venus d'Arles, from the antique in the Louvre, 2-feet 6-inches high ...	5	5	0
	170	Colloſſal Statue of Australia, by JOHN BELL, executed for the Cryſtal Palace Company. [The largeſt Terra Cotta in exiſtence in one piece, it being 9-feet high, and the materials of which it was formed weighing three tons]...	100	0	0
	171	A coloffal ſtatue of Triton, modelled after the manner of Bernini's Triton at Rome, by JOHN BELL, for the Cryſtal Palace Company, in one piece of Terra Cotta, weighing one ton before burning	40	0	0
	172	Terminal Ball for Gate Pier ...	0	15	0
	173	Flower Pot, deſigned by J. M. B. ...	0	15	0
	174	Tazzæ, with handles, 3-ft. 6-in. diameter, from an antique at Rome ...	6	6	0
	175	The ſame Tazzæ without handles ...	5	5	0
	176	Flower Pot, by J. M. B. ...	0	3	6
	177	The Royal Arms, 2-feet 6-inches ...	3	3	0
	178	A ſtatue of Venus, 38-inches high, copied from the antique in the Britiſh Muſeum. The original was found by Mr. Gavin Hamilton, at Oſtia ...	5	5	0
	179	Statue of Erin, by JOHN BELL, originally intended for the Irifh Exhibition, but not being completed in time for its reception,			

VASES, &c.	No. of Pattern.	DESCRIPTION.	PRICE.		
			£.	s.	d.
		was exhibited at the Royal Academy, London. Life size	31	10	0
	180	Gothic Vase, by PULHAM, exhibited at the Great Exhibition, 1851	12	12	0
	181	Plain bell-shaped Vase, with Satyrs' heads and handles, after the form of the Medici Vase, 2-ft. 10-in. high, 2-ft. 3-in. diameter ...	3	3	0
	182	The same shaped Vase, smaller, and without handles, 2-ft. 3-in. high, 1-foot 10-inches diameter	1	5	0
	183	Bust of the Belvidere Apollo, from a cast taken off the original marble	10	10	0
	184	The same shaped Vase as No. 182, but of larger dimensions ...	2	2	0
	185	The same form of Vase as No. 181, but of smaller dimensions, 2-ft. 3-in. high, 1-foot 10-in. diameter	1	10	0
	186	Vase from a Greek form, with rams' heads and festoons of oak leaves, designed by J. M. B. ...	5	5	0
	187	Small Flower Pot, arranged by J. M. B., from a Pompeian bronze capital ...	0	2	6
	188	A Gas Stove for a Hall, designed by J. M. B. ...	2	10	0
	189	The same Vase as No. 153, but without handles ...	2	18	0
	190	Grand circular Pedestal, surrounded by ivy leaves, springing from acanthus leaves at base, modelled from a drawing by TATHAM, from the original at Villa Albani			

**VASES,
&c.**

No. of Pattern.	DESCRIPTION.	PRICE.		
		£.	s.	d.
	4-feet 9-inches high ...	10	10	0
191	Group of Virgin and Child, after the style of the Renaissance period. An original study. Life size...	25	0	0
192	Colossal Bust of the late Duke of Suffex ...	6	6	0
193	Terminal Vase for terraces and gate piers, by J. M. B. ...	3	15	0
194	Tazza, 2-feet 7-inches diameter, from an antique marble at Rome, with two masks of a river god surrounded by snakes ...	4	10	0
195	Tazza, 2-feet diameter, from an antique Greek form at Rome...	2	2	0
196	Tazza, by J. M. B., from an antique form ...	0	18	0
197	Vase, by J. M. B., with medallions of Dante and Petrarch ...	2	10	0
198	Statuette of Euterpe, from the antique, 1-foot 9-inches high...	3	0	0
199	Venus Genetrix, reduced from the original Greek marble, supposed by M. Visconti to be the work of PHIDIAS, 25-inches high ...	3	0	0
200	Ceres, from the original Greek marble in the Museum of the Vatican, 3-feet 7-inches high ...	5	5	0
201	Flora, from the Museum of the Capitol. The original was found in 1744, among the ruins of the villa of Hadrian. 3-ft. 9-in. high	5	5	0
202	Diana robing, from the antique Greek, known as the Diana de			

VASES, &c.	No. of Pattern.	DESCRIPTION.	PRICE.		
			£.	s.	d.
		Gabies. 3-feet 7-inches high ...	5	5	0
		The original is now at the Louvre; formerly in the Villa Borghesi, and was found among the ruins of Gabii.			
	203	Bailey's Flora, 3-feet 3-inches high	5	5	0
	204	Group of Cupids struggling for a heart, said to be by FIAMINGO, 16-inches high ...	3	3	0
	205	Statue of Apollo Belvidere, 2-feet 10-inches high. Reduced from the original cast, No. 230 ...	7	7	0
	206	Statuette of Petrarch ...	1	4	0
	207	Do. Dante ...	1	4	0
	208	Do. Ariosto ...	1	4	0
	209	Do. Taffo ...	1	4	0
	210	Group of Niobe and Daughters, reduced from the antique. 24-in. high ...	6	6	0
		The original of this beautiful group is supposed to have been the work of PRAXITELES, and was found in the sixteenth century, near the gate of San Giovanni, at Rome. It is now in Florence.			
	211	A small Greek Console, designed by COCKERILL ...	0	15	0
	212	A circular-moulded Pedestal, for a Vase ...	0	15	0
	213	A plain ditto, for ditto ...	0	17	0

VASES, &c.	No. of Pattern.	DESCRIPTION.	PRICE.		
			£.	s.	d.
	214	A square-moulded Pedestal, for a Vase ...	1	8	0
	215	Ditto, ditto, 4-feet high ...	2	2	0
	216	A circular ditto, with antique masks and drapery ...	3	3	0
	217	A Tazza Bowl, 1-foot 10-inches diameter, from an antique at Bologna, surrounded by laurel leaves at top, and supported by acanthus and water leaves ...	3	15	0
	218	A Tazza, 1-foot 9-inches diameter, by J. M. B., ornamented with antique heads, drapery, and acanthus leaves ...	3	3	0
	219	Basket Vase or Flower Pot ...	1	1	0
	220	Vase, from an antique at Tivoli, with bassi relievi of boys gathering grapes. 2-ft. 9-in. diameter	12	12	0
	221	The Warwick Vase, reduced from the antique original at Warwick Castle. Diameter, 2-feet ..	5	5	0
	222	Flower Pot, arranged from an antique fragment, by J. M. B. ...	0	8	6
	223	A Flower Pot, with lions' heads...	0	3	6
	224	Ditto, with festoons ...	0	5	0
	225	A Vase Pedestal ...	2	12	6
	226	A Tazza of an antique form, 17-inches diameter ...	0	15	0
	227	Vase, same outline as No. 152, but without ornament on body of vase... ..	4	4	0
	228	Sub-plinths for Vases, from ...	0	2	6
	229	Square-moulded Pedestal ...	2	10	0

VASES, &c.	No. of Pattern.	DESCRIPTION.	PRICE.		
			£.	s.	d.
	230	Statue of the Apollo Belvidere, from a cast made at Rome, from the marble, for the late Mr. Nash, and from which original cast some of the finest copies existing have been furnished. The original of this grand work of Greek art was found at Antium, in the fifteenth century...	150	0	0
	231	A plain pendant Vase for orchids	0	5	0
	232	Bust of Her Majesty the Queen, from a bronze by WEIGALL. Half life size ...	2	12	6
	233	Statue of a Sleeping Cupid, from a Terra Cotta by ROUBILLAC, 21-inches by 13-inches ...	3	3	0
	234	Gate Pier Ball and Stand, 2-feet 4-inches high ...	1	10	0
	235	Square Pedestal, with wreath on face, 15-feet by 24-feet ...	1	10	0
	236	Statue of Diana with the Stag; reduced from the grand statue in the Louvre, known as the Diana Borghefi, 31-inches high ...	7	7	0
	237	Pendant Vase, formed of vine branch and leaves. 13-inches diameter. Designed by J. M. B.	0	15	0
	238	A Gothic Cross for a Church Gable or for a Tomb ...	2	2	0
	239	Statue of a Boy with a Bird, by CHANTRY ...	2	10	0
	240	Statue of a Girl with a Dog, by the same ...	2	10	0

VASES, &c.	No. of Pattern.	DESCRIPTION.	PRICES.		
			£.	s.	d.
	241	A small plain Tazza, 14-in. diameter	0	10	6
	242	A Flower-tray for Window-fills. Basket-work ornament ...	1	1	0
	243	Mauresque tiles, for garden edging, each	0	0	4
	244	Small Greek Trufs. Designed by COCKERILL ...	0	4	6
	245	Semi-circular Italian Tiles, for ter- races and parapets, each ...	0	0	4
	246	Bust of Niobe (small) ...	1	4	0
	247	Bust of Ariadne (small) ...	1	4	0
	248	Bust of Bacchus (small) ...	1	4	0
	249	Bust of the late Duke of Wel- lington, by WEIGALL (small)...	1	0	0
	250	Capital of a Column from Pompeii, various sizes, at per inch diameter at the neck of column ...	0	6	0
		All capitals of columns and pilasters are reduced to a scale of prices according to their style, at a rate per inch diameter at the neck of the column.			
	251	Capital of a Pilaster, at per inch in diameter ...	0	3	6
	252	Composite Pilaster Capital, at per inch in diameter ...	0	4	6
	253	Greek Pilaster Capital, at per inch in diameter ...	0	3	6
	254	Corinthian Capital, from the Basilica of Antoninus, at per inch in diameter ...	0	9	0
	255	Grecian Ionic Capital, from the			

VASES, &c.	No. of Pattern.	DESCRIPTION.	PRICE.		
			£.	s.	d.
		Temple of Minerva Polias, at per inch in diameter ...	0	10	6
	256	Roman Ionic Pilaster Capital, with festoon of laurel, at per inch in diameter ...	0	6	0
	257	Grecian Column Capital, from the Ionic Temple on the Ilissus, at per inch in diameter ...	0	5	0
	258	Column Capital, from the Temple of Vesta at Tivoli, at per inch in diameter ...	0	8	6
	259	Column Capital, from the Temple of Jupiter Stator, at per inch in diameter ...	0	10	6
	260	Column Capital, from the Monu- ment of Lycrates, at per inch in diameter ...	0	10	6
	261	Roman Ionic Capital, at per inch in diameter ...	0	6	0
	262	Reduced copy of the grand marble Vase known as the Medici. The bassi relievi represent the intended sacrifice of Iphigenia, who is seated at the foot of the altar of Diana. The other principal figures are Ulysses, Achilles, & Agamemnon, accompanied by a priest and attendants ...	7	7	0
	263	A reduced copy of the grand marble Vase known as the Borghefi. The bassi relievi represent a Bac- chanalian festival. This and the foregoing Vase are the grandest			

VASES, &c.	No. of Pattern.	DESCRIPTION.	PRICE.		
			£.	s.	d.
		Greek sculptured Vases now in existence	7	7	0
	264	Ornamental blocking for a truss head	0	5	0
	265	Flower Tray, 29-inches long, sur- rounded by bassi relievi, repre- senting the harvest & the vintage	5	15	0
	266	Terminal Vase, with festoons of fruit and flowers	4	10	0
	267	Gothic ridge coping, per foot ...	0	2	6
	268	Italian Scroll	1	0	0
	269	Blocking for a truss head ...	0	2	6
	270	Square Pedestal, 2-feet 10-inches by 1-foot 4-inches, with 4 wreaths	3	0	0
	271	Vase, from an ancient Greek form, with lions' masks, and festoons of laurel	2	2	0
	272	Washing-troughs, various sizes, from	0	6	0
	273	Pedestal for a Gothic Vase, from the Great Exhibition, 1851 ...	8	8	0
	274	Bust of Washington, by NOLLEKINS	5	5	0
	275	Small Italian Tazza	0	10	6
	276	Amphora, from an antique in the possession of H. T. Hope, Esq.	4	0	0
	277	Moulded Pedestal, 4-feet high, decorated with laurel wreaths ...	2	10	0
	278	Small Italian Tazza	0	10	6
	279	Bust of Achilles, from the antique	6	6	0
	280	Group of Cupids, with a Torch, 20-inches high	3	3	0
	281	Double Trap for garden walks ...	0	7	6
	282	A Gas Stove, by J. M. B. ...	3	10	0
	283	Ditto, ditto	6	6	0
	284	Ditto, ditto	4	10	0

VASES,
&c.

No. of Pattern.	DESCRIPTION.	PRICE.		
		£.	s.	d.
285	A Gas Stove, by J. M. B. ...	3	10	0
286	Vase, from a Greek Terra Cotta in the British Museum. 7-in. high	0	3	6
287	Plain Flower Tray ...	0	10	6
288	A Dolphin and a Shell, for a Fountain	6	0	0
289	The Venus di Medici, from a mould taken from a cast off the antique marble ...	21	0	0
290	Vase, similar in form and size to No. 153, but adorned with bassi relievi ...	4	10	0
291	Vase or Hydria, from a Greek Terra Cotta in the British Museum ...	0	3	6
292	Ditto, ditto	0	3	0
293	From an antique Cup ...	0	5	0
294	Ditto,	0	5	0
295	Cup for Hyacinths, by J. M. B.	0	5	0
296	Statuette of the Discobolus. 13- inches high ...	3	3	0
297	Square Pedestal. 2-ft. 6-in by 1-ft.	1	15	0
298	Small Pendant Vase ...	0	3	6
299	Small Jug, from a Greek Terra Cotta	0	6	6
300	Square Pedestal. 3-ft. by 1-ft. 1-in.	2	0	0
301	A Round Baluster, at per in. in height	0	0	1½
302	Ditto, ditto	0	0	1½
303	Ditto, ditto	0	0	1½
304	Ditto, ditto	0	0	1½
305	Ditto, ditto	0	0	1½
306	Ditto, ditto	0	0	1½
307	Ditto, ditto	0	0	1½
308	Ditto, ditto	0	0	1½
309	A Pedestal, ornamented with the head of Medusa. 3-ft. by 1-ft. 1-in.	2	2	0

VASES, &c.	No. of Pattern.	DESCRIPTION.	PRICE.		
			£.	s.	d.
	310	A Pedestal, ornamented with the head of Medusa. 2-feet 6-inches by 1-foot 1-inch... ..	1	5	0
	311	A small Athenian Vase, from a Terra Cotta in the British Museum	0	5	0
	312	A Greek Vase, from an ancient Terra Cotta	0	5	0
	313	A Tazza, adorned with acanthus leaves and lions' masks. 1-foot 11-inches diameter. By J. M. B.	4	4	0
	314	Octagonal Pedestal, for a statue ...	3	3	0
	315	A Vase, from a grand antique marble at Villa Albani, with eagles drinking from the rim ...	3	13	6
	316	A Tazza, suited for a fountain basin, 4-ft. diameter. Designed by J. M. B.	12	12	0
	317	Vase or Flower Pot, decorated with Convolvulus. Designed by J. M. B.	1	10	0
	318	Vase or Flower Pot, formed of Balsam leaves. By J. M. B....	1	1	0
	319	Greek Flower Tray, 3-feet long, designed by J. M. B.	3	3	0
	320	A Greek Patera	0	16	6
	321	A ditto	1	1	0
	322	A small Greek Tazza, for the table, by J. M. B.	0	8	6
	323	A Vase, similar to No. 153, but decorated with bassi relievi, from FIAMINGO	4	10	0
	324	A circular Pedestal, 2-ft. 6-in. by 1-ft.	1	5	0

VASES, &c.	No. of Pattern.	DESCRIPTION.	PRICE.		
			£.	s.	d.
	325	A Tazza, from the antique in the Museo Pio Clementino, supported by a fluted pillar, with a base formed of masks and foliage, 4-feet 4-inches high ...	8	8	0
	326	A Tazza or Vase, from a Pompeian bronze, diameter 1-ft. 8-in.	1	10	0
	327	A Vase, from an antique found at Pompeii, diameter 2-ft. 3-in....	4	15	0
	328	A Vase, with cover, composed from antique fragments, by J. M. B.	15	15	0
	329	Vase, from antique Corinthian form, with handles, 1-foot 10-inches high, 1-foot 7-inches diameter...	1	0	0
	330	The same Vase without handles ...	0	12	0
	331	Vase, modelled from the outline of a Greek Terra Cotta in the British Museum, 18-in. diameter	1	5	0
	332	The Warwick Vase, 3-feet 7-inches in diameter. The heads upon this copy of the Warwick Vase were modelled by the late celebrated Mr. PITTS, from the original antique marble now at Warwick Castle, and which was originally found near the site of the Villa of Hadrian, 1770 ...	12	12	0
	333	Mauresque Flower Box, by J. M. B.	0	5	0
	334	Three Dolphins entwined, supporting a shell for a fountain, by J. M. B. ...	12	12	0
	335	A Tray of basket work, for flowers, with rounded ends ...	0	12	6

VASES, &c.	No. of Pattern.	DESCRIPTION.	PRICE.		
			£.	s.	d.
	336	Group of Boys, for a fountain, 2-feet 5-inches high ...	3	3	0
	337	Mignonette Box, designed by JOHN BELL, with bassi relievi emblematical of the Four Seasons ...	0	7	6
	338	Statuette "The Boy's Own Book," by JOHN BELL ...	1	10	0
	339	Statuette of a Girl, "The First Letter," by JOHN BELL ...	1	10	0
	340	Pedestal for a Statue, designed by OWEN JONES ...	2	10	0
	341	A ditto, ditto ...	3	10	0
	342	Terminal Ornament, in the style of James I. ...	2	2	0
	343	Ditto, ditto ...	1	1	0
	344	The Tempest Vase, designed by J. M. B.; modelled by NIXON. The bassi relievi represent the masque described in Act IV., Scene 1st, in Shakspeare's "Tempest." Prospero is in the centre, attended by Ariel. On the right of Prospero are Ferdinand and Miranda; on the left, Juno and Ceres. In the centre, at the back of the Vase, is Iris, who has summoned some Nymphs and Reapers to dance. One of the handles is supported by Sycorax, and the other by Caliban ...	15	15	0
	345	A pair of Greyhounds, modelled from life, by WOODINGTON ...	5	5	0
	346	Vase, from an antique form in			

VASES,
&c.

No. of Pattern.	DESCRIPTION.	PRICE.		
		£.	s.	d.
	Piranesi, with griffin handles, and adorned with ancient dramatic masks and trophies ...	3	3	0
347	The same form, plain, with different handles ...	1	10	0
348	Statuette of Victory, reduced from the original by RAUCH ...	4	10	0
349	Statuette of History, reduced from the original companion to the above ...	4	10	0
350	Statuette of a Boy with a Shell, for a fountain, by NIXON ...	2	2	0
351	Square panelled Pedestal, with moulded base and cornice ...	3	3	0
352	Composite Column Capital ...	1	5	0
353	Ditto Pilaster ditto ...	0	15	0
354	A Renaissance Bracket ...	1	10	0
355	A small Gothic Bracket ...	1	1	0
356	A square Pedestal, for small Garden Vases, 1-foot 9-inches by 1-foot	0	15	0
357	A Vase, for cooling wine, with vine-branches for handles, from which spread leaves and grapes covering the body of the Vase. Designed by J. M. B. ...	3	3	0
358	A Vase, supported by four dolphins, designed by J. M. B. ...	4	10	0
359	A large plain Vase, from the Louvre ...	4	10	0
360	A Tazza, 30-inches diameter, ornamented with acanthus leaves, egg and tongue rim, &c., by J. M. B. ...	5	10	0

VASES, &c.	No. of Pattern.	DESCRIPTION.	PRICE.		
			£.	s.	d.
	361	A Vase or Flower Pot, by J. M. B. ...	2	10	0
	362	Vase for Terrace Piers ...	3	15	0
	363	Terminal Pedestal ...	3	3	0
	364	Fountain in the Renaissance style, from an Italian marble. Four dolphins resting on an enriched pedestal, supporting a Tazza, in the centre of which is a triton and dolphin ...	25	0	0
	365	Large Roman Vase, with allegorical figures, from an antique ...	20	0	0
	366	Italian Console ...	0	7	0
	367	Baluster, large ...	0	15	0
	368	An angle Bracket, by NIXON ...	2	2	0
	369	Statuette of Girl carrying Fish ...	2	0	0
	370	Athenian Vase, from a Terra Cotta in the British Museum ...	1	1	0
	371	Amphora, from a Terra Cotta from Vulci ...	0	7	6
	372	A Kantharos, or two-handled Cup, from the British Museum ...	0	4	6
	373	Amphora, from an Etruscan Terra Cotta ...	0	6	6
	374	Vase, from an antique Terra Cotta ...	0	8	6
	375	Bust of Milton (life size) ...	3	10	0
	376	Vase or Krater, from an antique Terra Cotta from Vulci ...	0	7	6
	377	Amphora, from an antique ditto, ditto ...	0	7	6
	378	A ditto ditto ...	0	6	6
	379	A ditto ditto ...	0	7	6
	380	Amphora, from a Terra Cotta from Nola ...	0	15	0

**VASES,
&c.**

No. of Pattern.	DESCRIPTION.	PRICE.		
		£.	s.	d.
381	Vase or Hydria, from a Terra Cotta from Vulci ...	0	12	0
382	Vase, from an antique Terra Cotta from Nola ...	1	0	0
383	Amphora, from an antique from Nola ...	1	5	0
384	Roman Vase, with lions' heads and festoons of fruit and flowers ...	4	10	0
385	Small Pedestal, for busts ...	0	4	6
386	Pendant Vase, with scroll of vine branch and leaves ...	1	10	0
387	Figure of a Stork ...	3	3	0
388	Statuette of William Pitt, by NOLLEKINS ...	6	6	0
389	Small Italian Consoles, per pair ...	0	12	0
390	Roman Consoles, per pair ...	1	1	0
391	Ditto, ditto ...	0	16	0
392	Ditto, ditto ...	0	12	0
393	French ditto ...	0	16	0
394	Roman ditto ...	0	10	0
395	Greek ditto ...	0	14	0
396	Octangular Pendant Vase, each ...	0	8	6
397	Small Cantelivres, each ...	0	5	0
398	Italian Consoles, per pair ...	0	14	0
399	A pair of 12-inch lions couchant, from Canova ...	1	1	0
400	Mauresque Pendant Vase ...	1	10	0
401	Roman Consoles, per pair ...	1	6	0
402	Statuette of the Farnese Hercules, from a bronze ...	2	2	0
403	Mauresque Garden Edging Tiles, each ...	0	0	9
404	A small deep Pendant Vase ...	0	5	0

VASES,
&c.

No. of Pattern.	DESCRIPTION.	PRICE.		
		£.	s.	d.
405	Mauresque Garden Tiles ...	0	0	2½
406	Square Pedestal, with Torus mould- ing, 17-inches by 34-inches ...	3	0	0
407	A ditto, ditto, 22-in. by 34-in.	4	4	0
408	Statuette of Diana robing (same statue as No. 202), 25-inches...	2	2	0

The following Ten Statuettes, consisting of Apollo and the Nine Muses, reduced from the antique, which were found near Tivoli, and are engraved in Bouillon's Musée des Antiques.

409	The Musical Apollo	...	1	1	0
410	Thalia...	...	1	1	0
411	Euterpe	...	1	1	0
412	Clio ...	...	1	1	0
413	Polyhymnia	...	1	1	0
414	Terpsichore	...	1	1	0
415	Melpomene	...	1	1	0
416	Calliope	...	1	1	0
417	Erato ...	...	1	1	0
418	Urania	...	1	1	0
419	A plain Italian Tazza, 2-ft. diameter		1	10	0
420	A Roman oval Vase	...	3	3	0
421	A Grand Vase (the Albano), similar in form and character to the Warwick Vase, and sold as a companion to the large copy of that vase. The original is at the Louvre. It was found near Villa Albani	...	12	12	0

VASES, &c.	No. of Pattern.	DESCRIPTION.	PRICE.		
			£.	s.	d.
	422	A large bell-shaped Vase, adorned with festoons of fruit and flowers	6	10	0
	423	A Vase, from a work of BENVENUTO CELLINI. Diameter, 16-in.	3	10	0
	424	Statue of Musidora, by WOODINGTON	6	6	0
	425	A beautifully decorated Jug, from an ancient work in metal	3	3	0
	426	A Renaissance Bracket, for a lamp or vase	0	15	0
	427	A small Vase, for flowers	0	7	6
	428	A Garden Seat	0	15	0
	429	An Italian Tazza	3	3	0
	430	The Alliance Flower Pot, with medallion portraits of H. M. the Queen, H. R. H. Prince Albert, and their I. M. the Emperor and Empress of the French, surrounded with branches of laurel and oak. Designed by J. M. B.	0	7	6
	431	A large square Flower Box	2	2	0
	432	A Vase of a tulip form, 1-ft. 11-in. high, 1-ft. 6-in. diameter	1	5	0
	433	A fluted Pedestal, for ditto	1	0	0
	434	A Flower Basket	1	1	0
	435	A Pedestal, with wreath	1	1	0
	436	A small water-leaf Flower Pot, 9-inches high	0	4	0
	437	A small Pedestal	0	10	0
	438	A Pedestal, 2-feet 6-inches by 1-foot 1-inch, with moulding and wreath	1	10	0
	439	A Terrace Pier Vase, designed for Ardross Castle	6	6	0

VASES, &c.	No. of Pattern.	DESCRIPTION.	PRICE.		
			£.	s.	d.
	440	Pedestal for fountain statuettes, and jet d'eau	0	5	0
	441	Terminal Ornament	0	5	0
	442	Grecian enriched panelled Pedestal	5	5	0
	443	A small Basket, with handles ...	0	4	6
	444	Statue of a Nymph, for a fountain	7	7	0
	445	Statue of a Naiad	21	0	0
	446	Vase, designed by NIXON, with bassi relievi of Oberon, Titania, and Puck, from "Midsummer Night's Dream"	10	10	0
	447	Large Amphora or Vase, from an antique Terra Cotta from Nola	3	3	0
	448	Large Vase, with bassi relievi of boys, from the antique ...	8	8	0
	449	Plain Vase Pedestal, 2-feet 1-inch by 1-foot	1	15	0
	450	A bold small plain Tazza, with handles	1	10	0
	451	Flower Pot, same pattern as No. 222, larger size	1	1	0
	452	Plain square Pedestal, 4-ft. 2-in. by 1-ft. 1-in.	2	2	0
	453	Flower Basket	0	7	6
	454	Square Pedestal, 17-in. by 11½-in.	0	10	0
	455	Bas Relievi, "Battle of the Ama- zons," from the antique, at per foot run	1	10	0
	456	Small Bust of Psyche	1	1	0
	457	Ditto, ditto Ganymede	1	1	0
	458	Ditto, ditto Bailey's Eve	1	1	0
	459	Small Statue of Venus	6	6	0
	460	Small Bust of Clyte	2	2	0

VASES, &c.	No. of Pattern.	DESCRIPTION.	PRICE.		
			£.	s.	d.
	461	Statue of Danton's Neapolitan Girl with Tambourine ...	8	8	0
	462	A Tazza of bold Roman character, 30-inches diameter ...	4	4	0
	463	Vase from an ancient Greek Terra Cotta ...	6	6	0
	464	Flower Tray, with bold honey- suckle bassi relievi, and lions' heads, 30-inches by 15-inches...	4	10	0
	465	A small couchant Figure of a Lioness, beautifully modelled ...	1	10	0
	466	An Italian Console ...	0	5	0
	467	A Grecian ditto ...	0	9	0
	468	A Roman ditto ...	0	8	0
	469	A Grecian ditto ...	0	5	0
	470	Bust of Alexander the Great, from the antique ...	3	3	0
	471	Bust of Homer, from the antique	3	3	0
	472	Bust of Bailey's Eve. Life size...	2	10	0
	473	Bust of Cromwell. Small life ...	2	2	0
	474	Head of a Dancing Faun ...	2	2	0
	475	Key Stone Mask ...	2	10	0
	476	Statuette of Child with Bird's Nest	3	10	0
	477	Ditto, ditto, with Bird ...	3	10	0
	478	Antique Vase, with bassi relievi of fruit and flowers ...	4	4	0
	479	Ditto, ditto, with acanthus scroll	4	4	0
	480	Group of Bacchus and Ariadne, small size ...	4	10	0
	481	Statuette of the Shell Venus ...	3	3	0
	482	Bust of Sir Francis Chantrey ...	3	3	0
	483	Head of a Gladiator ...	3	3	0
	484	Bust of Ariadne. Heroic size ...	8	8	0

	No. of Pattern.	DESCRIPTION.	PRICE.		
			£.	s.	d.
VASES, &c.	485	Antique Head ...	3	3	0
	486	Head of a Faun ...	3	3	0
	487	Bassi relievi of Cupids, with a dolphin and fishing nets ...	6	6	0
	488	Bassi relievi of Cupids at play. Companion to the above ...	6	6	0
	489	Small model of an Elephant ...	3	10	0
	490	Ditto of a Bull ...	3	10	0
	491	Ditto of a Lion standing ...	3	10	0
	492	Ditto of a Lions couchant ...	3	3	0
	493	Bassi relievi of Spring ...	3	3	0
	494	Ditto of Summer ...	3	3	0
	495	Ditto of Autumn ...	3	3	0
	496	Ditto of Winter ...	3	3	0
	497	Head of a Newfoundland Dog sleeping, from life ...	3	10	0
	498	Small Pedestal, with Bacchanalian allegory ...	4	10	0
	499	Wreath of Ivy, in alti relievi ...	1	10	0
	500	Small Gothic Bracket ...	1	5	0
	501	Cheese Dish and Cover. Height 7½-inches, each ...	0	4	6
	502	Greek String Course, at per foot... ..	0	0	6
	503	Semi-circular ornamental Window-head ...	2	10	0
	504	Octangular Gothic Pinnacle, 7-feet high ...	7	0	0
	505	Gothic Heads, from ...	0	3	6
	506	Plain Italian Tazza, suited for a fountain basin, 3-ft. 3-in. diameter ...	4	10	0
	507	Bold Italian fish-pond kirb, at per foot run ..	0	15	0

VASES, &c.	No. of Pattern.	DESCRIPTION.	PRICE.		
			£.	s.	d.
	508	Roman Bowl, for terrace pedestals, with lions' masks, 17-in. diameter, 9-in. high ...	0	12	0
	509	Ditto, ditto, with lions' masks and festoons of drapery, 17-inches diameter, 9-inches high ...	0	14	0
	510	Ditto, ditto, with lions' masks and festoons of flowers, 17-inches diameter, 9-inches high ...	0	18	0
	511	Ditto, ditto, plain, 17-inches di- ameter, 9-inches high ...	0	10	0
	512	Ditto, ditto, with Satyrs' heads and festoons of drapery, 17-inches diameter, 9-inches high ...	0	14	0
	513	Plain bell-shaped Vase, with lions' masks, 1-foot 5-inches high, 1- foot 2-inches diameter ...	0	12	0
	514	Ditto, ditto, smaller ...	0	10	0
	515	A small Jar, each ...	0	0	3
	516	A bell-shaped Flower Pot, with lions' heads, 8½-inches diameter	0	2	6
	517	Large grand Bowl, from an antique at Bologna, ornamented with acanthus leaves, 4-feet 8-inches diameter ...	21	0	0
	518	Small basket-shaped Flower Pot, with handles ...	0	4	6
	519	Frieze, composed of the Rose, Thistle, and Shamrock, executed for the Duchy of Cornwall Office, at per foot run ...	0	10	0
	520	Elizabethan Tracery, at per foot run	0	4	6
	521	Key Stone Head ...	2	5	0

**VASES,
&c.**

No. of Pattern.	DESCRIPTION.	PRICE.		
		£.	s.	d.
522	Ornamental Vase Chimney Pot ...	1	1	0
523	The Royal Arms, complete, from a drawing from the Herald's College, 5-feet wide ...	21	0	0
524	Large ornamental Vase Chimney Top ...	2	2	0
525	Italian Terminal Vase, with lions' heads and festoons ...	4	0	0
526	Large Vase, for terrace pedestals, with bold festoons of fruit and flowers ...	8	8	0
527	Medallion portraits of the twelve Cæsars, each ...	0	10	6
528	Bust of Napoleon the First, after CANOVA ...	10	0	0
529	Dog's-tooth String Course, 6-inches wide, at per foot...	0	0	8
530	Small pateræ and flowers, at per inch diameter ...	0	0	2
531	Fish-pond Kirb, with consoles to conceal joints, at per foot run...	0	7	6
532	Vandyke-pointed garden edging, at per yard ...	0	1	0
533	Ditto, ditto, smaller pattern, at per yard ...	0	1	0
534	Large festoons of fruit and flowers, (4-feet), for wall panels, each	5	0	0
535	Large pateræ, to work with the above	0	7	6
536	Gate pier terminal ball and stand	0	15	0
537	Embattled chimney shaft top ...	1	0	0
538	Statue of Flora, from the original in the Museum of the Capitol, 5-feet high ...	12	12	0

VASES,
 &c.

No. of Pattern.	DESCRIPTION.	PRICE.		
		£.	s.	d.
539	Bracket, (the Blue Bell), from a baffi relievi by the late SIR RICHARD WESTMACOTT, R. A.	2	2	0
540	A small Pedestal, composed of three nude female figures, beautifully modelled, after the antique ...	3	3	0
541	A Stilton Cheefe Dish and Cover, 12-inches high ...	0	6	6
542	A Water Bottle ...	0	3	0
543	A ditto, with stopper and plate. Height, 12-inches ...	0	2	6
544	Plain Match Pots, at per dozen ...	0	2	0
545	A Water Bottle ...	0	4	6
546	A wide Flower Pot, ornamented with Satyrs' heads and drapery	0	12	0
547	A ditto, ditto, with lions' masks and festoons of flowers ...	0	15	0
548	A Butter Pot, ornamented with baffi relievi. Height, 6-inches	0	10	6
549	A Butter Cooler ...	0	2	6
550	Italian Vase, with lions' masks. Height, 10½-inches; diameter, 13-inches ...	0	8	6
551	A plain Bowl, for flowers ...	0	7	6
552	A plain bold Flower Pot ...	0	3	6
553	A beautifully shaped Water Jug, after the antique. Height, 10-in.	0	3	0
554	Group of Bacchanalian Boys, with wine cup, 1-foot 8-inches high	2	10	0
555	Water Bottle, with stopper and plate	0	2	0
556	Vase Flower Pot, with Satyrs' masks	0	10	0
557	Curious Water Jug, with twisted handle ...	1	1	0

VASES, &c.	No. of Pattern.	DESCRIPTION.	PRICE.		
			£.	s.	d.
	558	Plain basket Flower Pot, with handles. Large size ...	0	7	6
	559	Vase, from a design by OWEN JONES ...	1	10	0
	560	Pedestal, with obtuse angles and lions' masks, 13-inches high ...	1	5	0
	561	Ditto, ditto, larger size ...	1	10	0
	562	Ditto, ditto, with deep plinth ...	2	0	0
	563	Chamber Candlesticks, 7-in. high, at per pair	0	2	6
	564	Ditto, ditto, ditto	0	2	6
	565	Small bold plain Tazza, for flowers	0	10	6
	566	Ornamental Bottle, for evaporating scented water ...	0	2	6
	567	Large oval basket-worked Flower Tray ...	1	10	0
	568	Statuette of the Venus di Medici	5	5	0
	569	Large Corinthian bell-shaped Vase, with lions' masks... ..	3	10	0
	570	Vase, with a fountain cup for a small conservatory ...	2	10	0
	571	Group of Grecian Flower Pots, on raised octangular base, suited for a centre-piece for a lawn or conservatory ...	3	0	0
	572	A Chimera Leg, or support for hall tables or slabs. Height, 2-feet 3-inches ...	1	1	0
	573	Small ornamental Jug ...	0	3	6
	574	Small Tazza, with dolphin entwined round the stem, after the antique ...	0	12	6
	575	Chamber Candlesticks, at per pair	0	2	6

VASES,
&c.

No. of Pattern.	DESCRIPTION.	PRICE.		
		£.	s.	d.
576	Cup, with bassi relievi of Cupid and Centaur, from a Pompeian bronze	0	15	0
577	Cup, ditto, companion ...	0	15	0
578	Frieze, with classic arrangement of honeyfuckle, at per foot ...	0	2	0
579	Vase, from a Swiss Terra Cotta, Renaissance character ...	1	10	0
580	Renaissance Vase ...	1	1	0
581	Ditto, Flower Pot ...	0	8	6
582	Renaissance pendant Vase, for orchids ...	0	7	6
583	Small bell-shaped Vase ...	0	10	6
584	Roof Tiles, from the Alhambra, each	0	0	3
585	Ditto, Pompeian, at per foot superficial	0	1	0
586	Small Greek Amphora ...	0	3	0
587	Small Italian Pitcher ...	0	3	0
588	Library Candlesticks, at per pair..	0	2	6
589	Square moulded Pedestal, with wreath, for bufts... ..	0	5	6
590	Small Tazza, for flowers, 7-inches high, 5-inches diameter ...	0	3	0
591	Ditto, ditto, 6-in. high, 8½-in. diameter ...	0	3	0
592	Antique Amphoræ, from the British Museum ...	0	18	0
593	Plain Chamber Candlesticks, per pair	0	2	6
594	Large Flower Pot, with lions' masks	0	7	6
595	Chamber Candlesticks, large size...	0	3	0
596	Statue of the Diana de Gabies, from the Louvre. Moulded from the antique marble. 5-ft. 2-in. high	12	12	0

VASES,
&c.

No. of Pattern.	DESCRIPTION.	PRICE.		
		£.	s.	d.
597	Group of Cupid and Dolphin, for a conservatory fountain, from a Swiss porcelain work ...	3	10	0
598	Dolphins' masks, for a cornice moulding, each ...	0	0	6
599	Group of Cupid and Folly, for a ring stand. (<i>Cupid struggling with Folly for a ring</i>). ...	0	15	0
600	Terminal Ornaments, for gate piers and parapets, 4-ft. 4-in. high ...	3	0	0
601	Italian Library Candlesticks, at per pair	0	3	6
602	Group of three Boys, supporting a shell, with dolphins' heads at their feet, for a fountain, 24-in. high ...	3	10	0
603	A plain Butter Dish and Cover, 7-inches diameter ...	0	3	0
604	A statuette of Juno after the antique	5	5	0
605	Washing-troughs, various sizes, at per foot superficial ...	0	2	6
606	A plain square Pedestal, 3-feet high	1	15	0
607	A reduced copy of the Portland Vase ...	1	10	0
608	Small circular fire-clay Balls, for poor men's fires, at per dozen ...	0	2	6
609	A Swiss pendant Vase, for orchids	0	12	0
610	A hall or stair-case Bracket, for a small lamp or clock. (<i>The head of a Faun</i>). ...	1	5	0
611	A large mauresque pendant Vase, for orchids ...	1	5	0
612	A small Bust of Father Thames...	1	5	0

VASES, &c.	No. of Pattern.	DESCRIPTION.	PRICE.		
			£.	s.	d.
	613	A large Italian pendant Vase, for orchids ...	1	5	0
	614	A small ditto, ditto... ..	0	15	0
	615	A tudor ditto, ditto... ..	0	9	0
	616	A small Roman ditto, ditto ..	0	5	0
	617	A Gothic ditto, ditto, diameter, $6\frac{1}{2}$ -inches ...	0	5	0
	618	A ditto, ditto, ditto ...	0	8	0
	619	A Renaissance ditto, ditto, diameter, 10-inches ...	0	6	0
	620	A small Pedestal, with Bacchanalian allegory in alti relievi ...	2	2	0
	621	Garden Edge Border, at per foot ...	0	0	6
	622	A foliated Gothic pendant Vase, for orchids. Diameter, $4\frac{1}{2}$ -in....	0	3	6
	623	An acanthus-leaf pendant Vase, do. ...	0	3	6
	624	Statuette of Boy carrying fish ...	2	2	0
	625	Ditto of Venus Modeste ...	5	5	0
	626	Plain dwarf Pedestal ...	2	10	0
	627	A Renaissance pendant Vase, for orchids. Diameter 12-inches...	0	12	6
	628	A bracket Flower Pot, ornamented with basket work... ..	0	10	6
	629	A Corinthian bell-shaped Vase, with lions' masks 2-feet by 1-foot 6-inches ...	1	1	0
	630	A Statuette of Pomona, 3-feet $1\frac{1}{2}$ -inches high ...	5	5	0
	631	Chinese Garden Seat ...	1	1	0
	632	An Italian Tazza, 2-feet 4-inches diameter, 1-foot 8-inches high	3	3	0
	633	A Statuette of Psyche, 18-in. high	2	2	0
	634	A Tazza, on fluted pillar, with			

**VASES,
&c.**

No. of Pattern.	* DESCRIPTION.	PRICE.		
		£.	s.	d.
	ornamental edging at base, for containing flowers. 5-feet high	6	10	0
635	An ornamental fluted Pedestal ...	2	2	0
636	Large grand Vase, suited for a terrace, adorned with festoons of fruit and flowers ...	20	0	0
637	Group of Hæmon and Antigone, modelled as a pendant to the group of the Niobe, 2-ft. 1-in. high	7	7	0
638	Large bell-shaped Vase with Satyrs' masks & vine branch handles ornamented with Greek acanthus scroll	5	0	0
639	Large Corinthian bell-shaped Vase, with handles, adorned with foliage, vine leaves, and grapes ...	5	0	0
640	Terminal Pier Ball, with bold moulded stand, ...	1	5	0
641	Square plinths for Vases and Flower Pots, ... from each	0	2	6
642	Statue of the Apollonia, after the antique. Small life ...	10	10	0
643	A fluted Column, with attic base. 3-feet 7-inches high, 13-inches diameter. Suited for a pedestal	2	10	0
644	Greek terminal Vase, with handles	3	3	0
645	Small Tazza. French style ...	1	1	0
646	Italian Terminal, with lions' heads and drapery ...	1	15	0
647	Statue of a Girl with lap full of Flowers, suited for Elizabethan gardens, 4-feet 6-inches high...	10	10	0
648	Statue of a Boy with a Boar's Head, ditto, 4-feet 8-inches high ...	10	10	0

VASES,
&c.

No. of Pattern.	DESCRIPTION.	PRICE.		
		£.	s.	d.
649	A square panelled Flower Pot, 16-inches high, and 13-inches square	1	1	0
650	A pair of Brackets. Cherubs, with wings terminating in foliage supporting Tazzæ. Modelled after the original from the Cathedral of Sienna, 2-feet high, per pair	7	7	0
651	Small Tazza	2	2	0
652	Pedestal, with enriched cornice, 27½-inches by 12-inches ...	2	2	0
653	Pendant Vase, formed of vine leaves and branches. Diameter, 11-in.	0	5	0
654	Statue of Winter, 3-ft. 6-in. high	5	5	0
655	Flower Pot, with lions' masks, 7-inches diameter, per dozen ...	0	15	0
656	A square Jardiniere, ornamented with figures and festoons ...	3	10	0
657	A plain Corinthian bell-shaped Flower Pot, 7-inches diameter, at per dozen	0	6	0
658	Ditto, 5-inches diameter, ditto	0	4	6
659	Ditto, 4-inches diameter, ditto	0	3	0
660	Ditto, larger, ditto	0	12	0
661	A Corinthian bell-shaped Flower Pot, with lions' masks & festoons of flowers, 7-inches diameter, at per dozen	0	18	0
662	A Corinthian bell-shaped Flower Pot, with lions' masks, 5-inches diameter, at per dozen ...	0	9	0
663	A ditto, ditto, with ditto, and cornucopia, 7-inches diameter, at per dozen	0	18	0

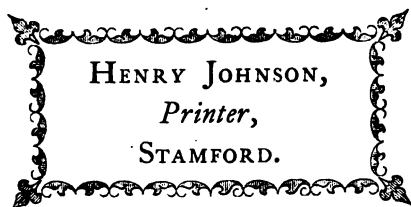
VASES, &c.	No. of Pattern.	DESCRIPTION.	PRICE.		
			£.	s.	d.
	664	Water Bottle, Stopper, and Plate, 12½-inches high, at per dozen...	1	10	0
	665	Ditto Jug, with vine branch around neck, 9-inches high, each ...	0	3	0
	666	A Corinthian bell-shaped Flower Pot, with lions' masks & festoons of flowers, 5-inches diameter, at per dozen ...	0	12	0
	667	A ditto, ditto, 11-in. diameter, each	0	3	6
	668	Bust of His Royal Highness the Prince Consort ...	2	12	6
	669	A Candelabrum, after the antique in the Louvre. 4-ft. 4-in. high	6	6	0
	670	A plain Flower Pot, 14 in. by 7 in.	0	5	0
	671	A Corinthian bell-shaped Flower Pot, with lions' masks & festoons of flowers, 4-inches diameter, at per dozen ...	0	6	0
	672	Small basket-shaped Flower Pot, with wicker work & handles, each	0	6	6
	673	Statue of Ceres with a Torch, for a gas light. An original statue. Height, 4-feet ...	8	8	0
	674	An original Statue of a veiled Vestal, holding a lamp, for gas. A com- panion to the above, 4-ft. 6-in. high ...	8	8	0
	675	The Queen's Arms, beautifully modelled in alti relievi, 2-feet 4-inches by 2-feet 3-inches ...	5	5	0
	676	Water Jug, from an antique form, with handle and spout, 9-inches high ...	0	2	6

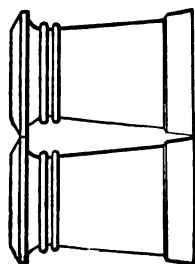
VASES, &c.	No. of Pattern.	DESCRIPTION.	PRICE.		
			£.	s.	d.
	677	Water Jug, from an antique form with handle. Height, with plate, 9-inches	0	2	3
	678	Water Bottle, from an antique form	0	1	9
	679	A large Basket Flower Pot ...	0	12	6
	680	Library Candlesticks, 9-inches high per pair	0	5	0
	681	A Chamber Candlestick ... each	0	3	6
	682	Ditto, ditto, ditto	0	3	6
	683	Ditto, ditto, ditto	0	2	6
	684	Small Fountain, consisting of a bold plinth, with a Tazza, 2-feet di- ameter, and Group of Boys. Height, 4-feet	5	5	0
	685	Garden Edging, cable pattern, per yard	0	1	4
	686	A Small antique Greek Vase ...	0	3	6
	687	Fountain, composed of a bold plinth, a plain basin, 3-ft. 3-in. diameter, surmounted by a smaller basin, and a statuette of a Boy holding a Shell, from which the water would flow. 6-feet high	9	0	0
	688	A plain bold Basin, 3-feet 3-inches diameter, with rusticated plinth, surmounted by a Group of Boys. 5-feet high	8	0	0
	689	A Roman Tazza, with plain moulded pedestal, 4-feet 6-inches high ...	5	0	0
	690	A Rustic Shell and base, with Group of Boys, holding cornucopia for jet d'eau, 5-feet high ...	6	10	0
	691	A plain Tazza, 2-feet diameter, on			

**VASES,
&c.**

No. of Pattern.	DESCRIPTION.	PRICE.		
		£.	s.	d.
	vermiculated rustic plinth, 2-feet 6-inches high ...	3	0	0
692	A plain Corinthian bell-shaped Vase, 2-ft. high, 1-ft. 6-in. diameter	0	10	0
693	A Basket Flower Pot, ornamented with wicker work, 8½-in. high...	0	5	6
694	A Statue of a Triton, suited for a fountain, 2-feet 10-inches high	4	10	0
695	An original Statue of a Bacchante, half draped, 3-feet high ...	8	0	0
696	An original Statue of Bacchus, 3- feet 3-inches high ...	8	0	0
697	A Fish Girl, after PRADIER, 5-ft. high ...	12	12	0
698	A Youth with Bird, companion to the above, after PRADIER, 5-feet high ...	12	12	0
699	Basket Flower Pot, with handles, 14-inches diameter ...	0	12	6
700	A Corinthian shaped Flower Pot, with lions' masks and festoons of flowers, 8½-inches high, each	0	4	0

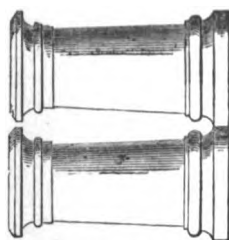






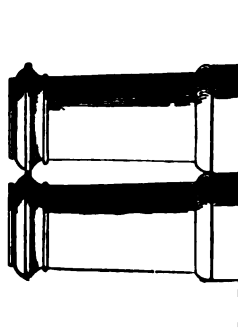
43

2 ft. \times 1 ft. 2 in. \times 1 ft.



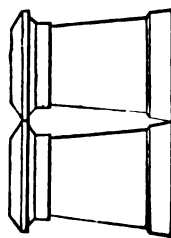
29

2 ft. 6 in. \times 1 ft. 3 in.



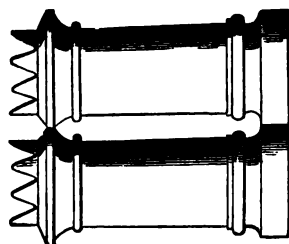
52

2 ft. 4 in. \times 1 ft. 2 in.



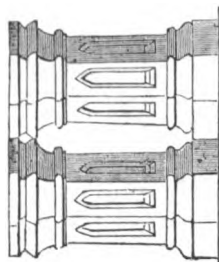
7

1 ft. 10 in. \times 1 ft. 3 in. \times 1 ft. 2 in.



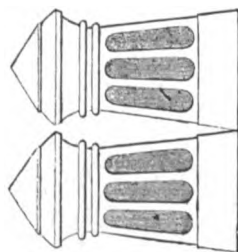
32

3 ft. \times 1 ft. 3 in.



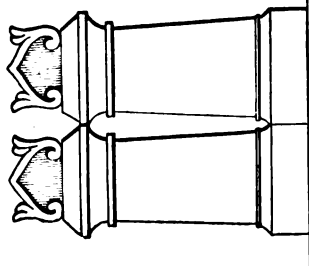
8

2 ft. 6 in. \times 1 ft. 3 in.



68

2 ft. 5 in. \times 1 ft. 4 in. \times 1 ft.



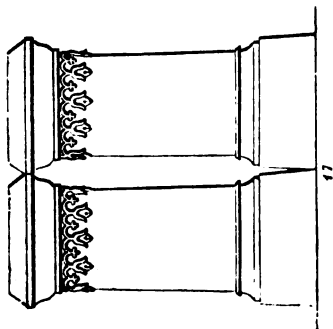
18

3 ft. 2 in. \times 1 ft. 5 in. \times 1 ft. 2 in.

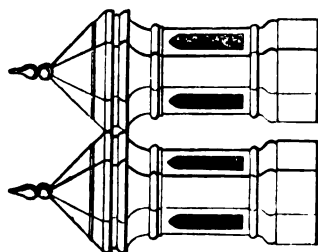
A great variety of Round and Square POTS from 2s. to 3s. each, always kept in Stock

MANUFACTURED BY J. M. BLASHFIELD, STAMFORD, Lincolnshire.

2671

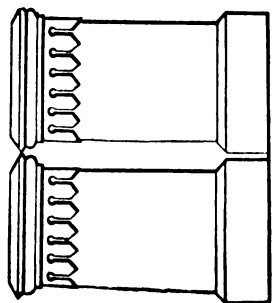


17
: ft. 3 in. \times 1 ft. 6 in. \times 1 ft. 2 in.



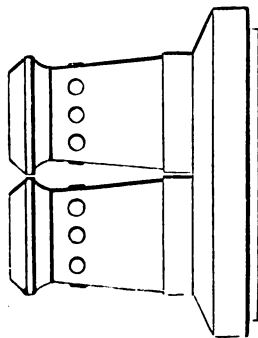
69

3 ft. 3 in. \times 1 ft. 3 in.



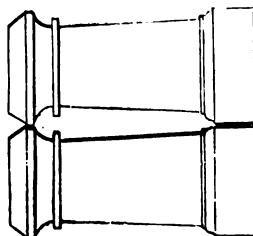
87

2 ft. 9 in. \times 1 ft. 5 in. \times 1 ft. 1 in.



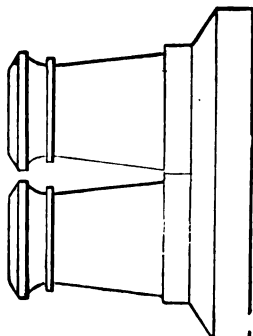
31

1 ft. 11 in. \times 1 ft. 1 in. \times 1 ft.



53

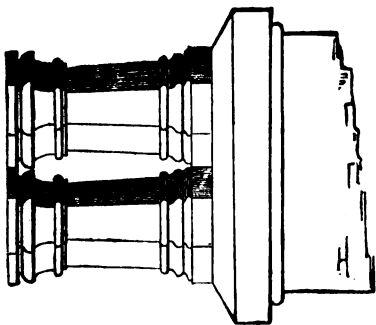
2 ft. 6 in. \times 1 ft. 5 in. \times 1 ft. 2 in.



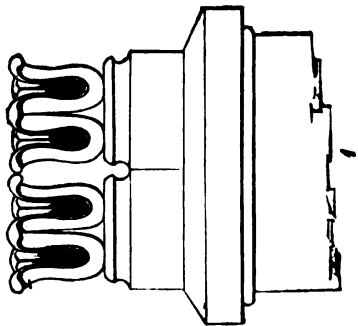
2 ft. \times 1 ft. 3 in. \times 1 ft. 1 in.

MANUFACTURED BY J. M. BLASHFIELD, STAMFORD, LINCOLNSHIRE.

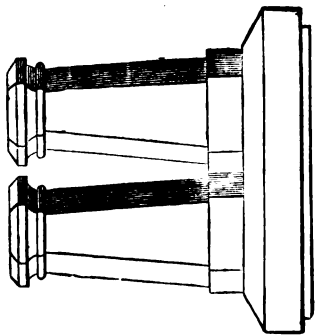
108



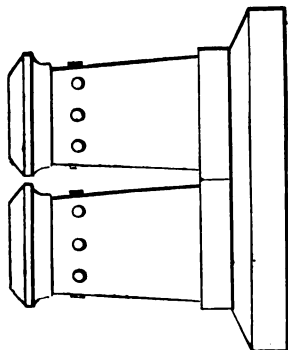
2 ft. 6 in. \times 1 ft. 3 in.



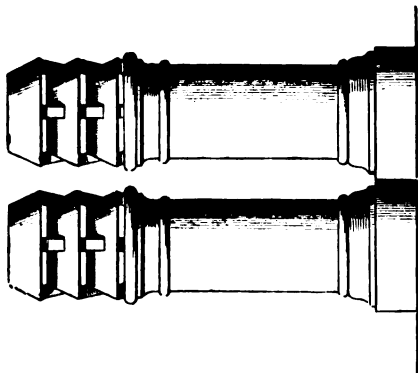
1 ft. 9 in. \times 1 ft. 2 in.



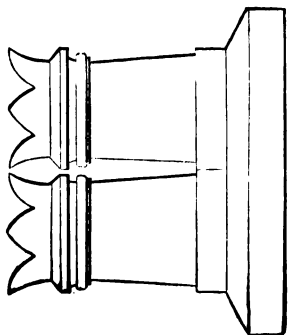
2 ft. 4 in. \times 1 ft. 2 in.



2 ft. 4 in. \times 1 ft. 3 in. \times 1 ft.

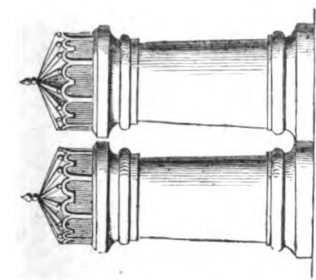


4 ft. 6 in. \times 1 ft. 4 in.



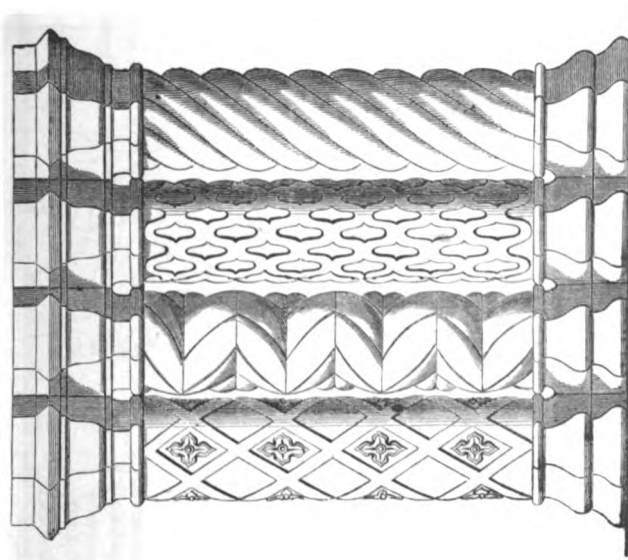
2 ft. 9 in. \times 1 ft. 4 in. \times 1 ft.

12
7



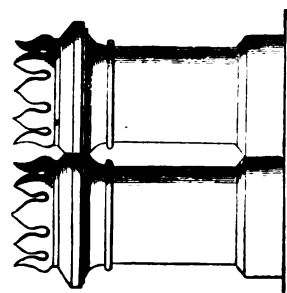
63

3 ft. 3 in. x 1 ft. 3 in.



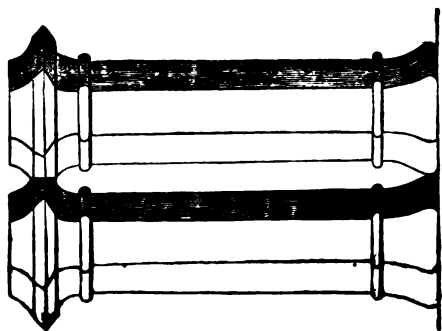
Eighteen examples of the above Chimney Shafts, 6 feet
6 inches high.

Also various Patterns of Mouldings, for Caps and
Bases, to fit the Ornamental Shafts.



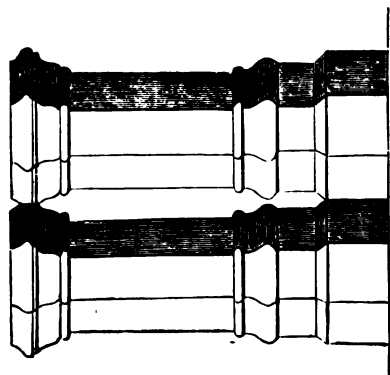
20

3 ft. 2 in. x 1 ft. 4 in.



44

4 ft. 6 in. x 1 ft. 5 in.

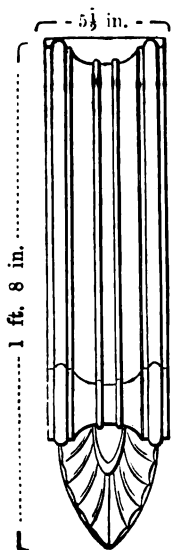


21

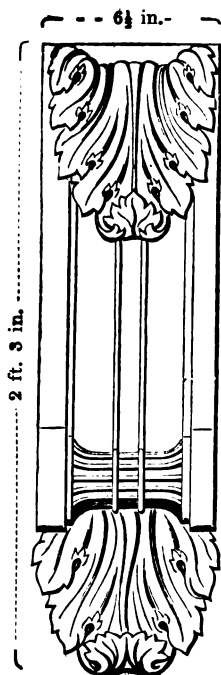
4 ft. x 1 ft. 6 in.

MANUFACTURED BY J. M. BLASHFIELD, STAMFORD, Lincolnshire.

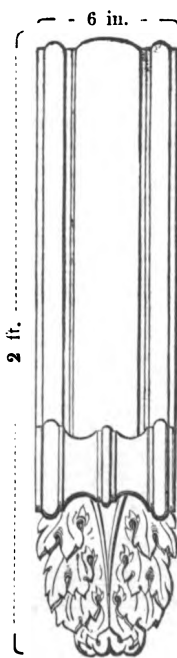
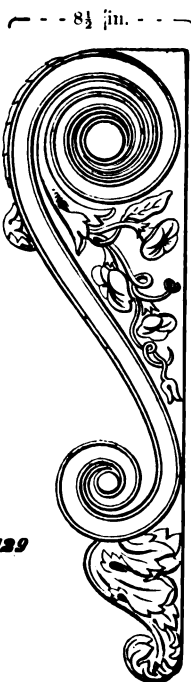
1901



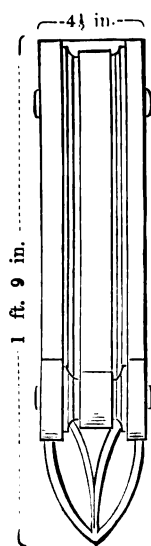
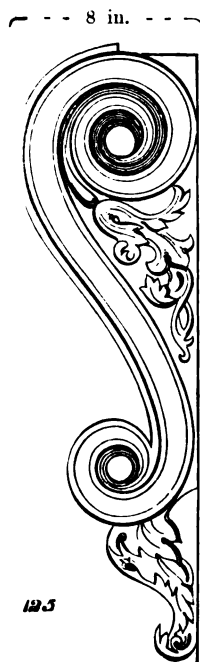
116



128



130

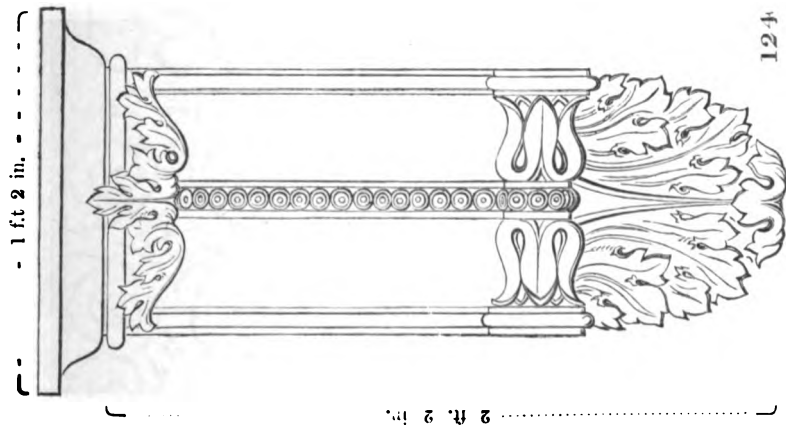
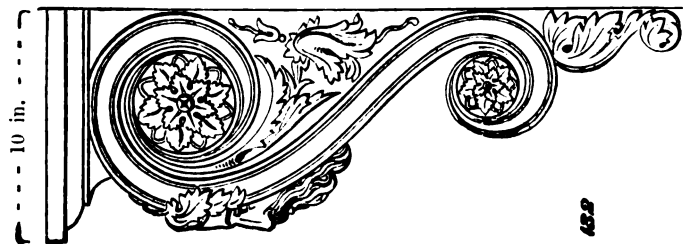
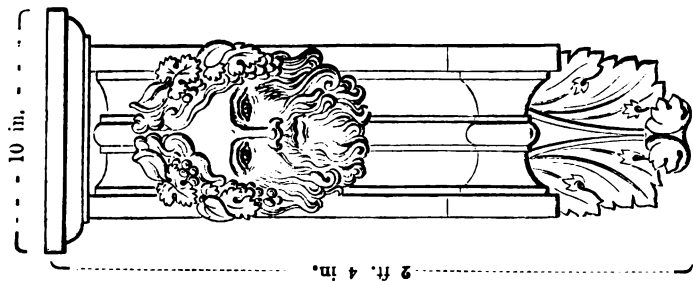


132



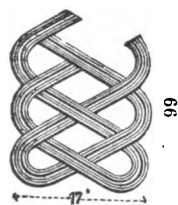
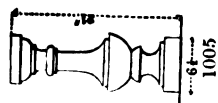
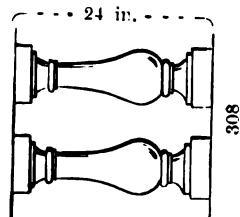
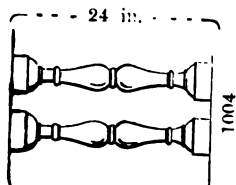
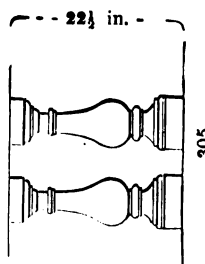
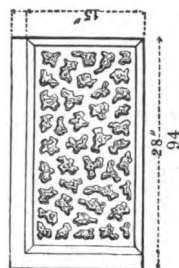
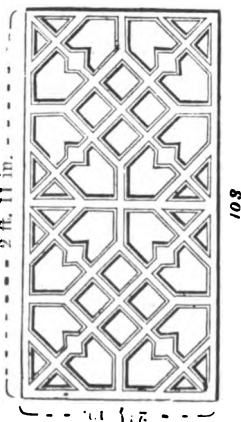
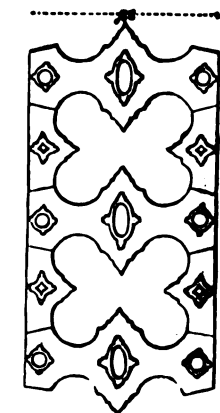
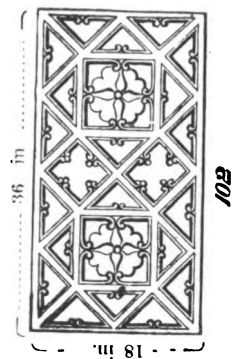
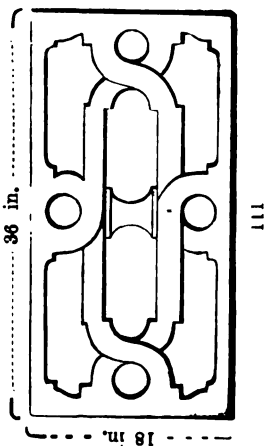
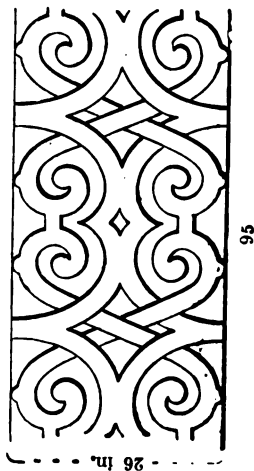
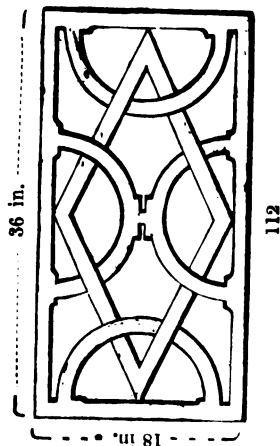
MANUFACTURED BY J. M. BLASHFIELD, STAMFORD, LINCOLNSHIRE.

25



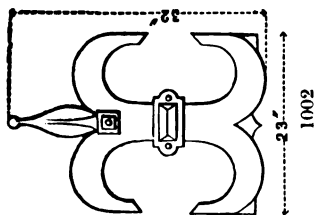
MANUFACTURED BY J. M. BLASHFIELD, STAMFORD, Lincolnshire.

B
B
L

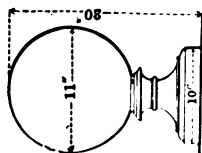


MANUFACTURED BY J. M. BLASHFIELD, STAMFORD, LINCOLNSHIRE.

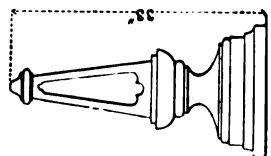
B
L



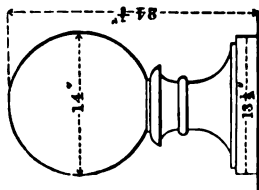
1002



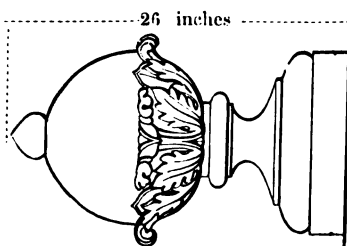
165



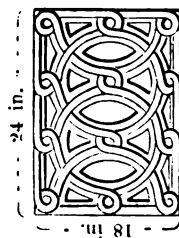
1001



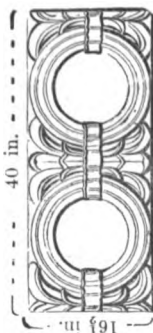
172



1003



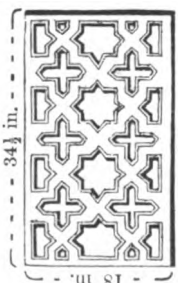
101



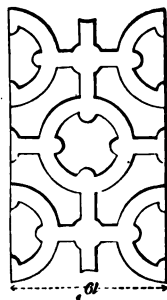
110



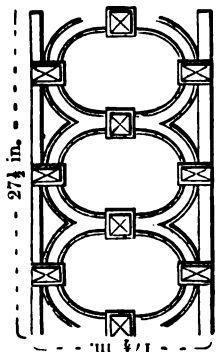
105



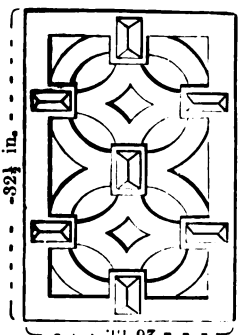
104



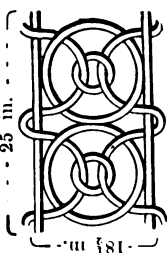
96



108



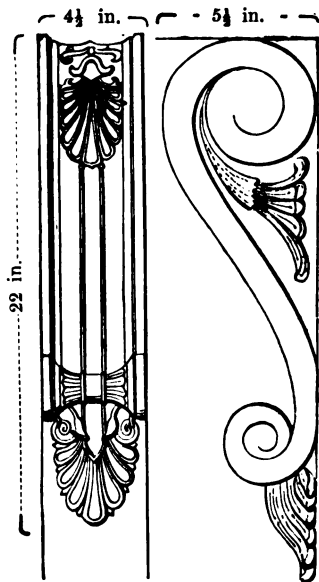
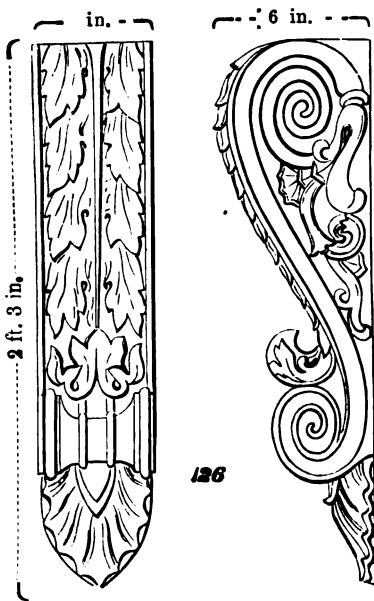
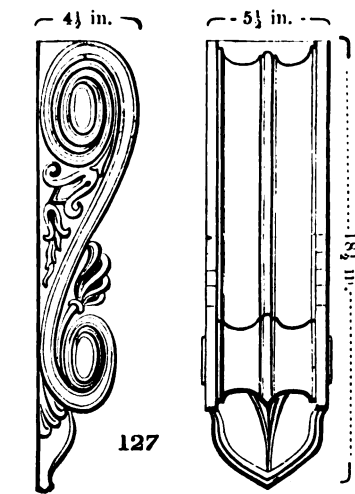
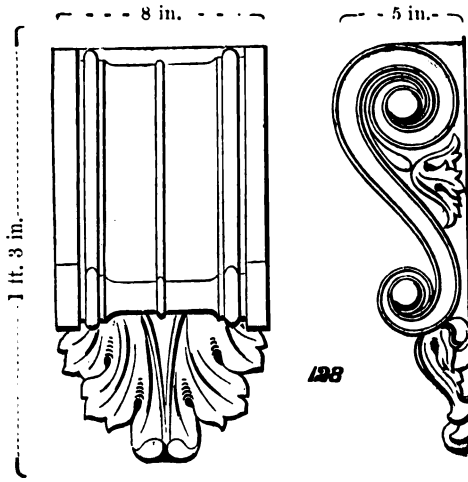
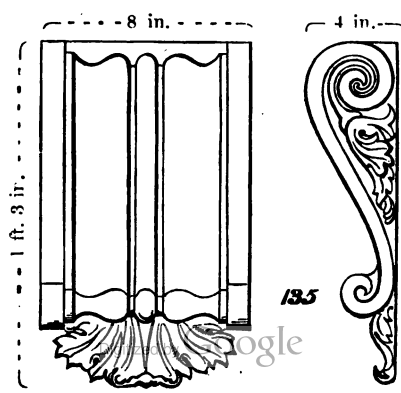
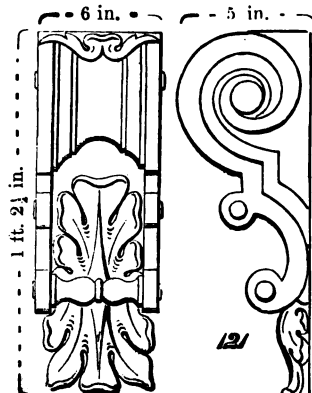
114



107

MANUFACTURED BY J. M. BLASHFIELD, STAMFORD, Lincolnshire.

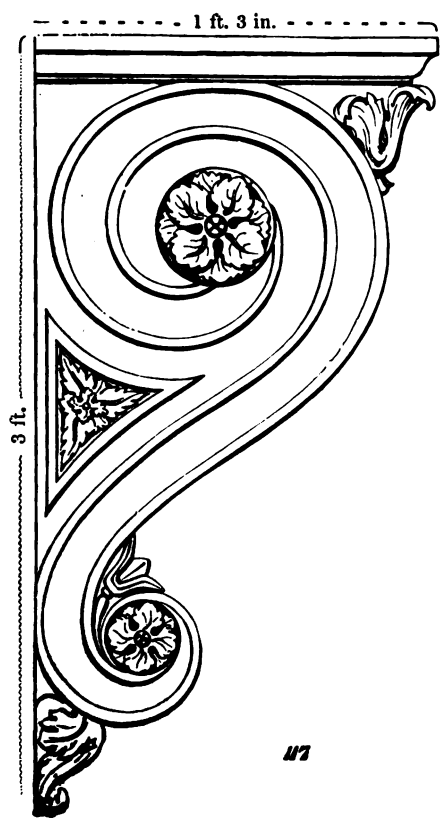
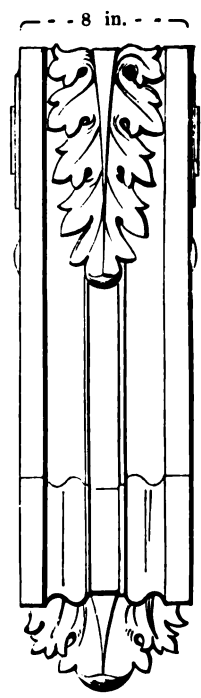
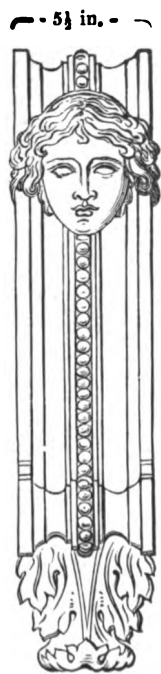
B
L



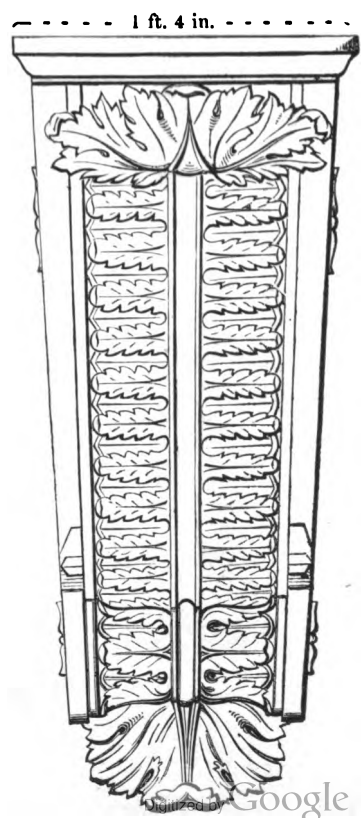
B
L



130

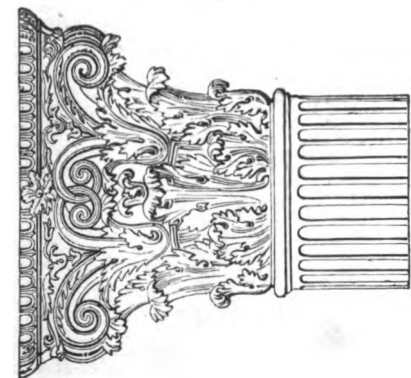


147

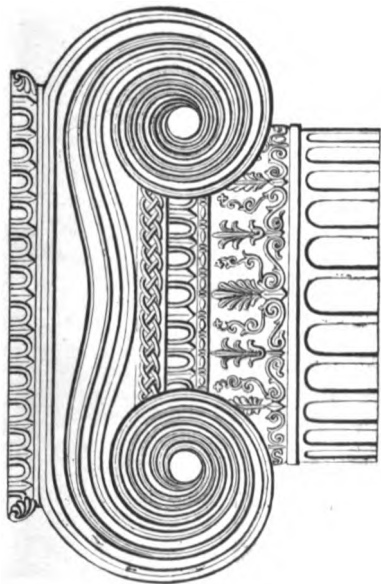


MANUFACTURED BY J. M. BLASHFIELD, STAMFORD, LINCOLNSHIRE.

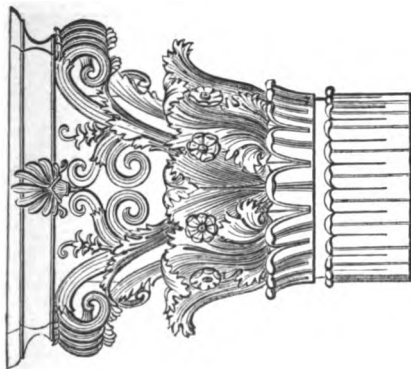
B
B
L



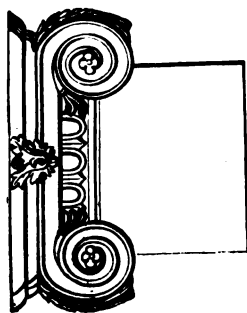
259.



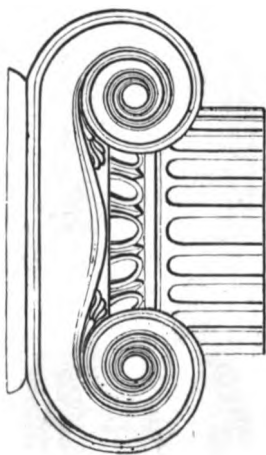
255



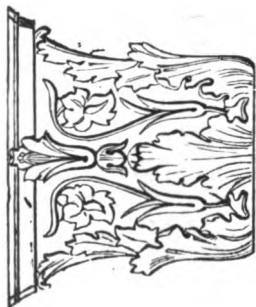
260.



261



257



253

MANUFACTURED BY J. M. BLASHFIELD, STAMFORD, LINCOLNSHIRE.

B
67
L



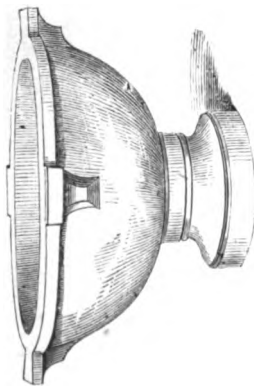
No. 510.

Height, 9 inches ; Diameter, 17 inches.



No. 513.

Height, 17 inches ; Diameter, 14 inches.



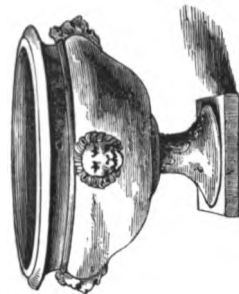
No. 511.

Height, 9 inches ; Diameter, 17 inches.



No. 541.

Height 12 inches ;
Diameter of Plate, 13 inches.



No. 550.

Height, 10½ inches ;
Diameter, 13 inches.



No. 667.

Height, 9 inches ;
Diameter, 11 inches.

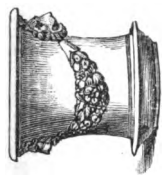


No. 501.

Height, 7½ inches ;
Diameter of Plate, 11 inches.

MANUFACTURED BY J. M. BLASHFIELD, STAMFORD, Lincolnshire.

Б
С
Л



No. 661.

Height, 7 inches ; diameter, 7 inches



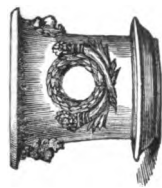
No. 657.

Height, 7 inches ; diameter, 7 inches.



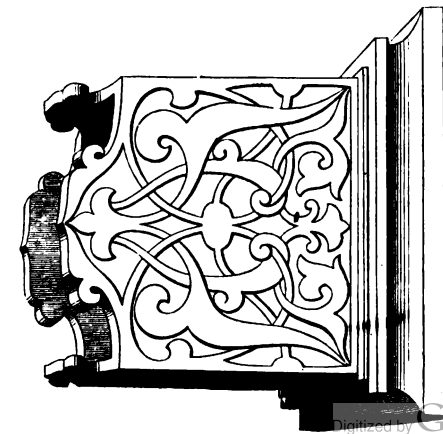
No. 655.

Height, 7 inches ; diameter, 7 inches.



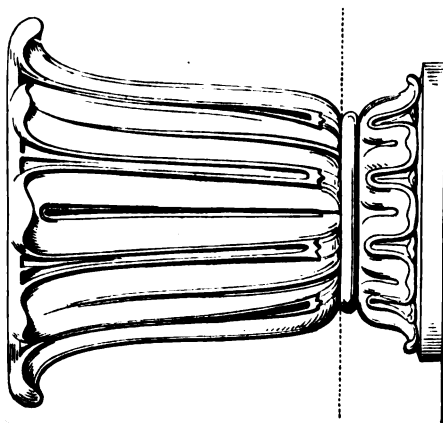
No. 663.

Height, 7 inches ; diameter, 7 inches.



No. 333.—MAURESQUE FLOWER BOX.

Height, 8 inches ; Width at Top, 6½ inches.



No. 187.—VASE.

Height, 9 inches ; Diameter, 8½ inches.



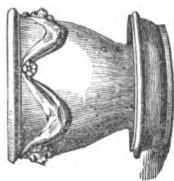
No. 337.—MIGNONETTE BOX.

WITH EMBLEMATICAL FIGURES OF THE SEASONS BY JOHN BELL.

Height, 8 inches ; Diameter, 8 inches.

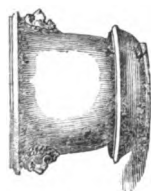
MANUFACTURED BY J. M. BLASHFIELD, STAMFORD, Lincolnshire.

1478



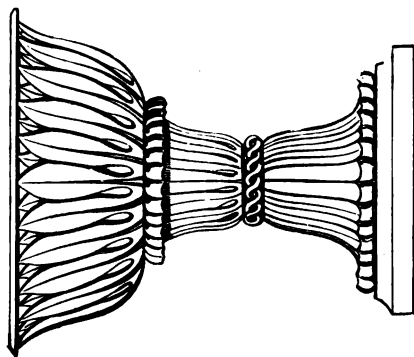
No. 155.

Height 7½ inches; Diameter, 7¼ inches.



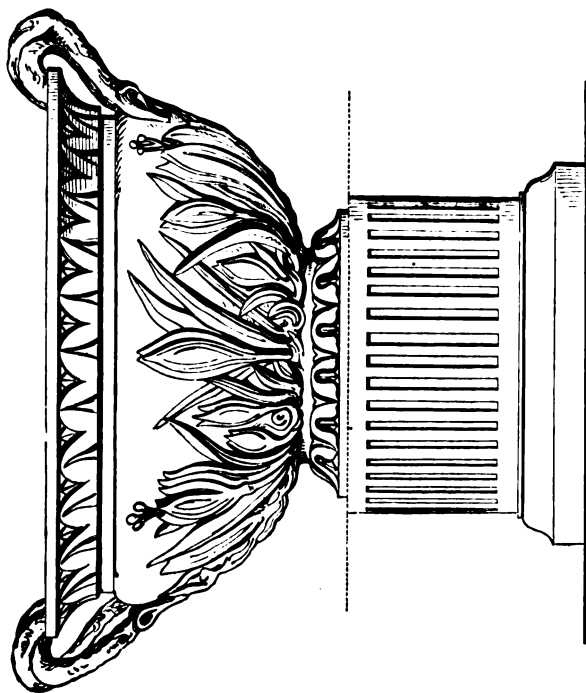
No. 516.

Height, 7 inches;
Diameter, 8½ inches.



No. 322.—TAVAZZA.

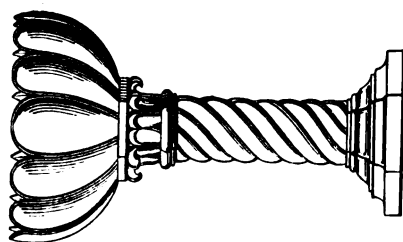
Height, 7 inches; Diameter, 7 inches.



No. 164.—VASE AND PEDESTAL.

Height of Vase, 5½ inches. Height of Pedestal, 4½ inches.

Diameter of ditto, 14 inches. Diameter of ditto, 7 inches.



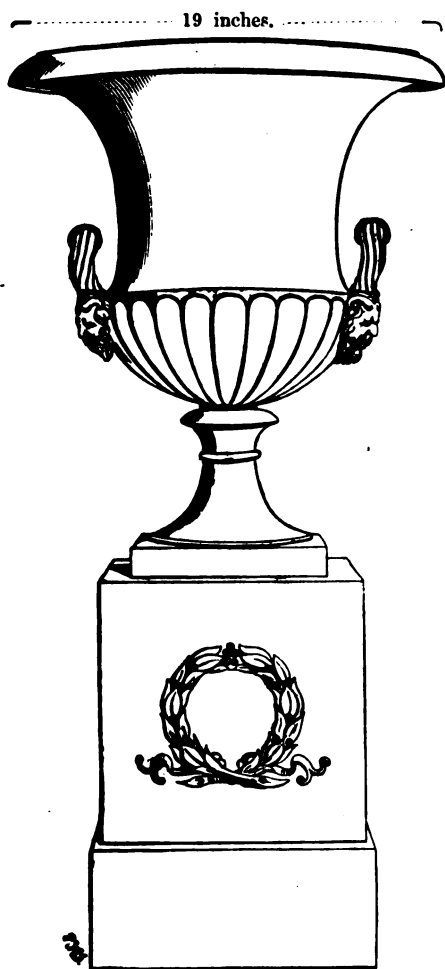
No. 295.

HYACINTH CUP.

Height, 7 inches;
Diameter, 4 inches.

MANUFACTURED BY J. M. BLASHFIELD, STAMFORD, Lincolnshire.

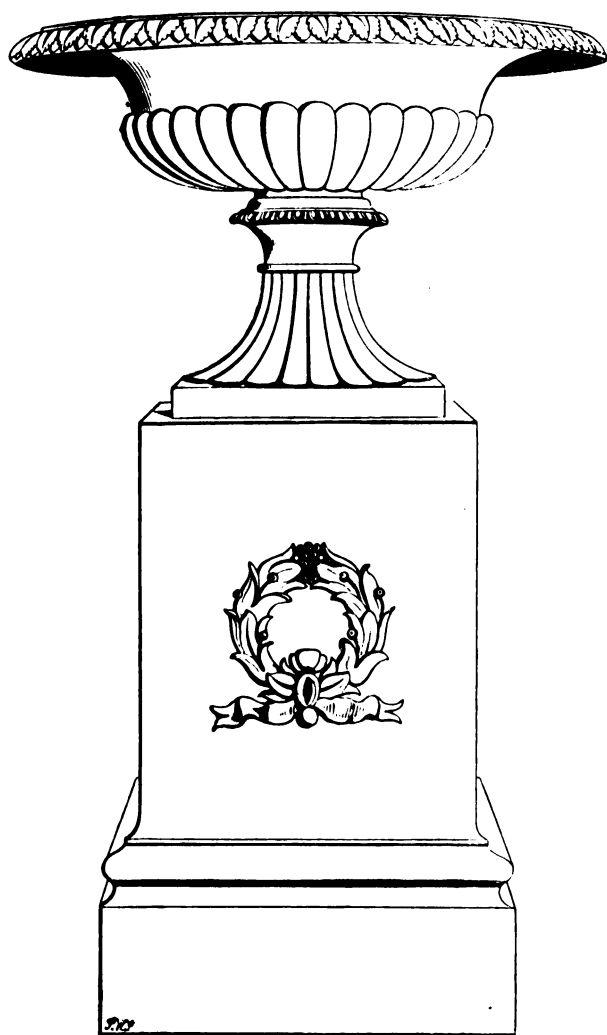
B
3
L



Nos. 329 AND 156.—VASE AND PEDESTAL.
Height, 3 feet 4 inches.

MANUFACTURED BY J. M. BLASHFIELD, STAMFORD, LINCOLNSHIRE.

848
L



Nos. 195 and 356.—TAZZA AND PEDESTAL.

Height, 2 feet 11 inches

MANUFACTURED BY J. M. BLASHFIELD, STAMFORD, LINCOLNSHIRE.

B
B
L

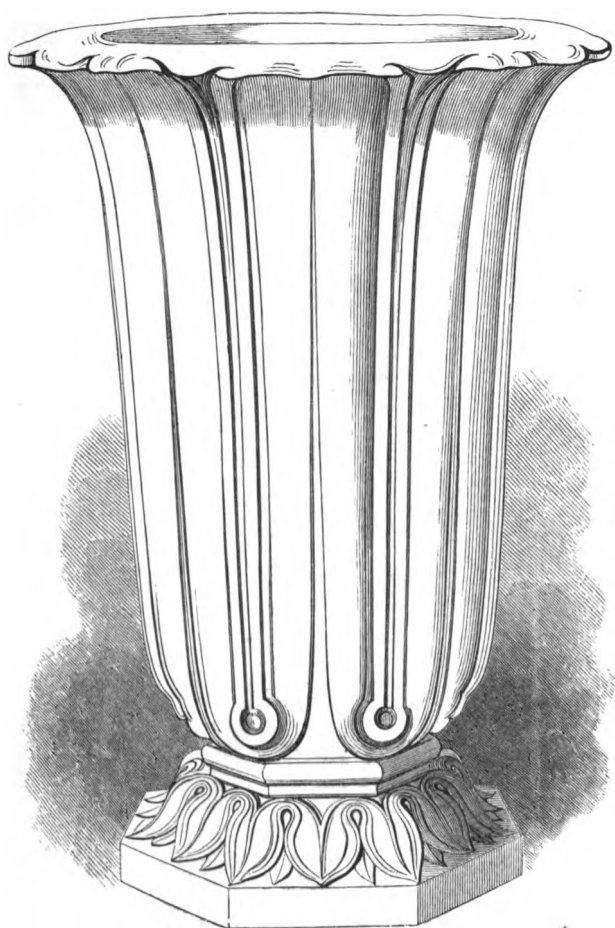


No. 153.—VASE.

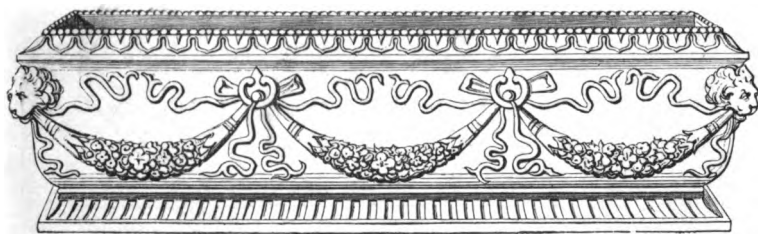
Height, 30 inches : Diameter, 24 inches ; Plinth, 12 $\frac{1}{4}$ inches.

MANUFACTURED BY J. M. BLASHFIELD, STAMFORD, Lincolnshire.





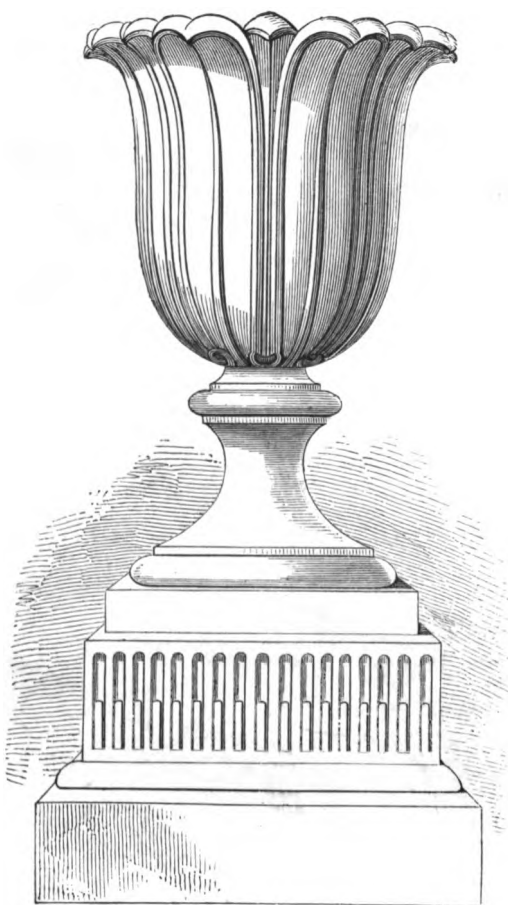
No. 173.—FLOWER POT.
Height, $21\frac{1}{2}$ inches ; Diameter, $16\frac{1}{2}$ inches.



No. 158.—FLOWER TRAY.
Length, 25 inches ; Breadth, $8\frac{1}{2}$ inches ; Height, 9 inches.

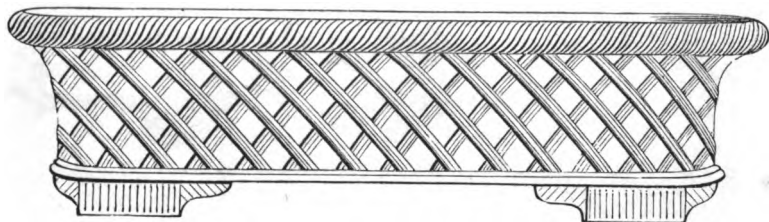
MANUFACTURED BY J. M. BLASHFIELD, STAMFORD, Lincolnshire.

8
L



Nos. 432 and 433.—VASE AND PEDESTAL.

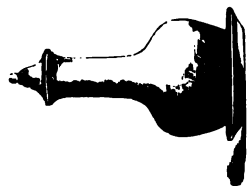
Height, $33\frac{1}{2}$ inches ; Diameter, 18 inches.



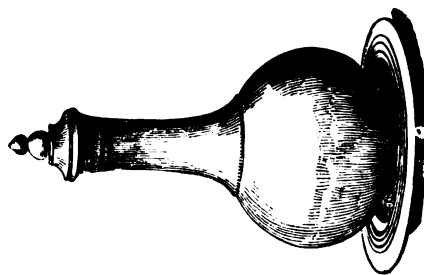
No. 335.—FLOWER TRAY.

Dimensions, 30 inches by 11 inches.

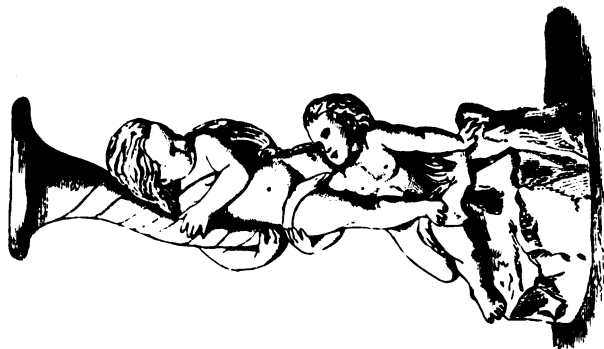
MANUFACTURED BY J. M. BLASHFIELD, STAMFORD, LINCOLNSHIRE.



No. 664.
Height, 12½ inches.

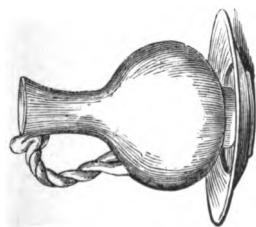


No. 543.
Height, 11½ inches;
Diameter of Plate, 7 inches.

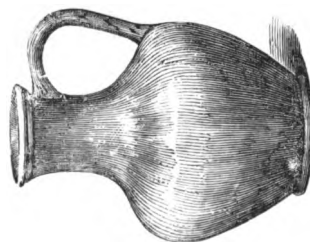


GROUP FOR A FOUNTAIN.

No. 336.
Height, 2 feet 5 inches.



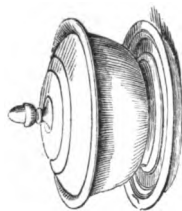
No. 553.
Height, 10 inches;
Diameter of Plate, 7½ inches.



No. 677.
Height, 8½ inches.

MANUFACTURED BY J. M. BLASHFIELD, STAMFORD, LINCOLNSHIRE.

8
5
L



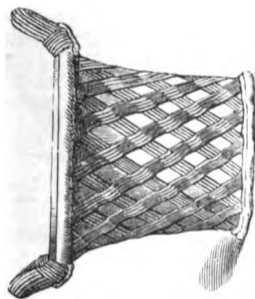
No. 603.

Diameter, 7 inches.



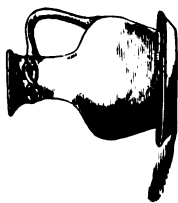
No. 665.

Height, 9 inches ;
Diameter of Plate, 7 inches.



No. 453.

Height, 11 inches ;
Diameter, 14 inches.

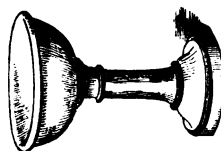


No. 476.

Height, 9 inches ;
Diameter of Plate, 7 inches. Diameter of Plate, 8 inches.



No. 549.



No. 590.

Height, 7 inches ;
Diameter, 5 inches.



No. 658.

Height, 5 inches ;
Diameter, 5 inches.



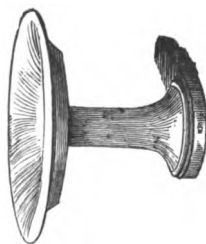
No. 436.

Height, 9 inches ;
Diameter, 6 inches.



No. 659.

Height, 4 inches ;
Diameter, 4 inches.

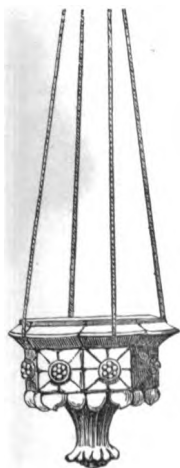


No. 591.

Height, 6 inches ;
Diameter, 8½ inches.

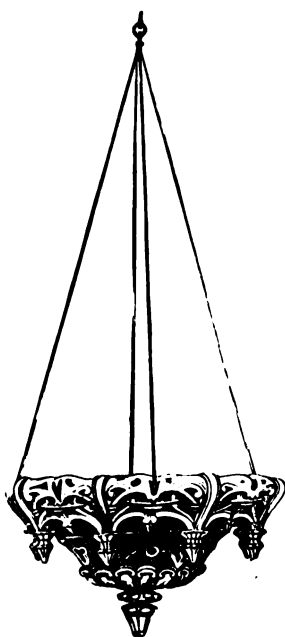
MANUFACTURED BY J. M. BLASHFIELD, STAMFORD, Lincolnshire.

B
L



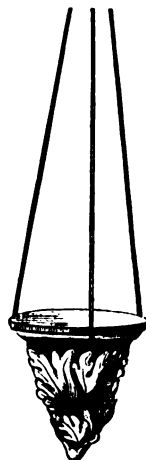
No. 617.

Diameter, $6\frac{1}{2}$ inches.



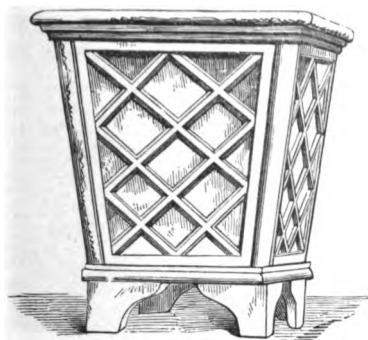
No. 627.

Diameter, 12 inches.



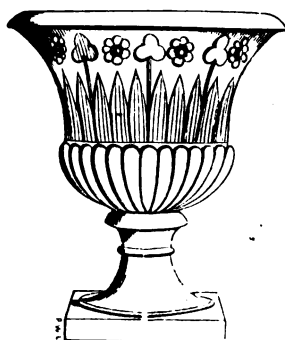
No. 622.

Diameter, $4\frac{1}{2}$ inches.



No. 649.

Height, $23\frac{1}{2}$ inches ; 13 inches Square.

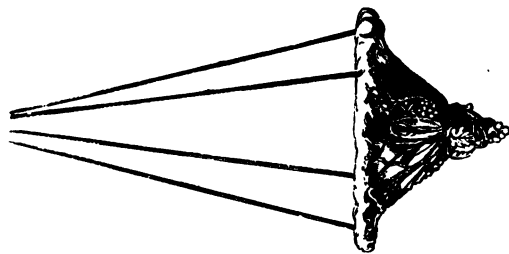


No. 427.—VASE.

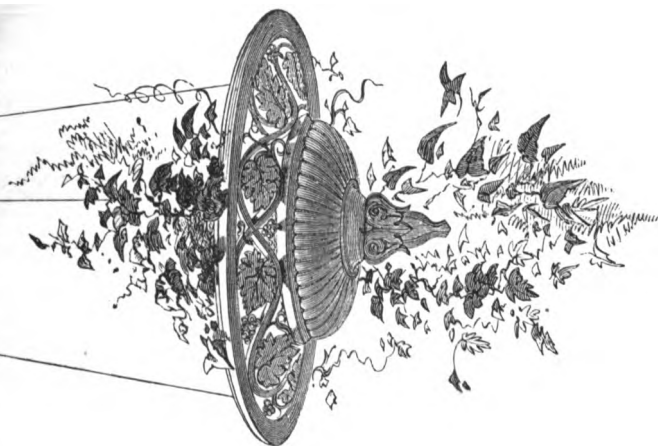
Height, $9\frac{1}{2}$ inches ; Diameter, $8\frac{1}{2}$ inches.

MANUFACTURED BY J. M. BLASHFIELD, STAMFORD, LINCOLNSHIRE.

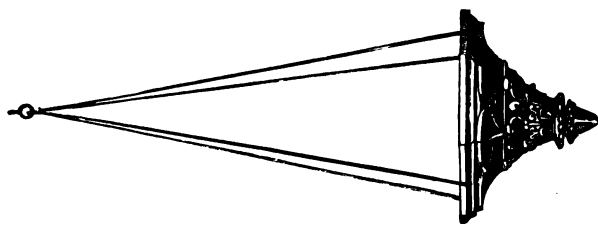
8
8
7



No. 653.
Diameter, 11 inches.



No. 237.
Diameter, 12 inches.



No. 619.
Diameter, 10 inches.

MANUFACTURED BY J. M. BLASHFIELD, STAMFORD, Lincolnshire.

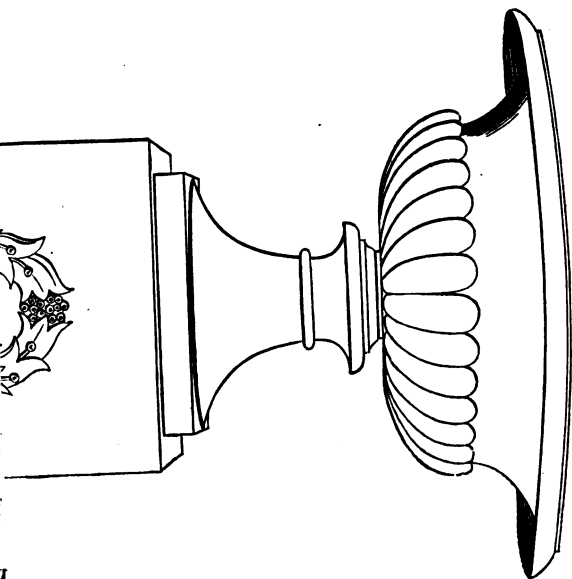
88
7



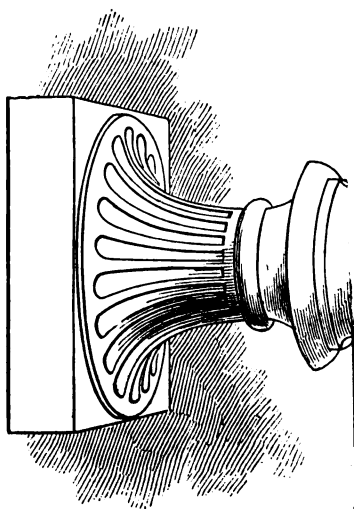
Nos. 419 and 435.—TAZZA AND PEDESTAL.

Height, 2 Feet 11 Inches.

MANUFACTURED IN TERRA-COTTA BY J. M. BLASHFIELD, STAMFORD, LINCOLNSHIRE.
And Sold at No. 16, Great Marlborough-street, London. W.



88
7



No. 422.—VASE.

Height, $33\frac{1}{2}$ inches; Diameter, $26\frac{1}{2}$ inches.

MANUFACTURED IN TERRA-COTTA BY J. M. BLASHFIELD, STAMFORD, LINCOLNSHIRE.
And Sold at No. 16, Great Marlborough-street, London. W.

